PEOPLE AND MUSIC

McGEHEE

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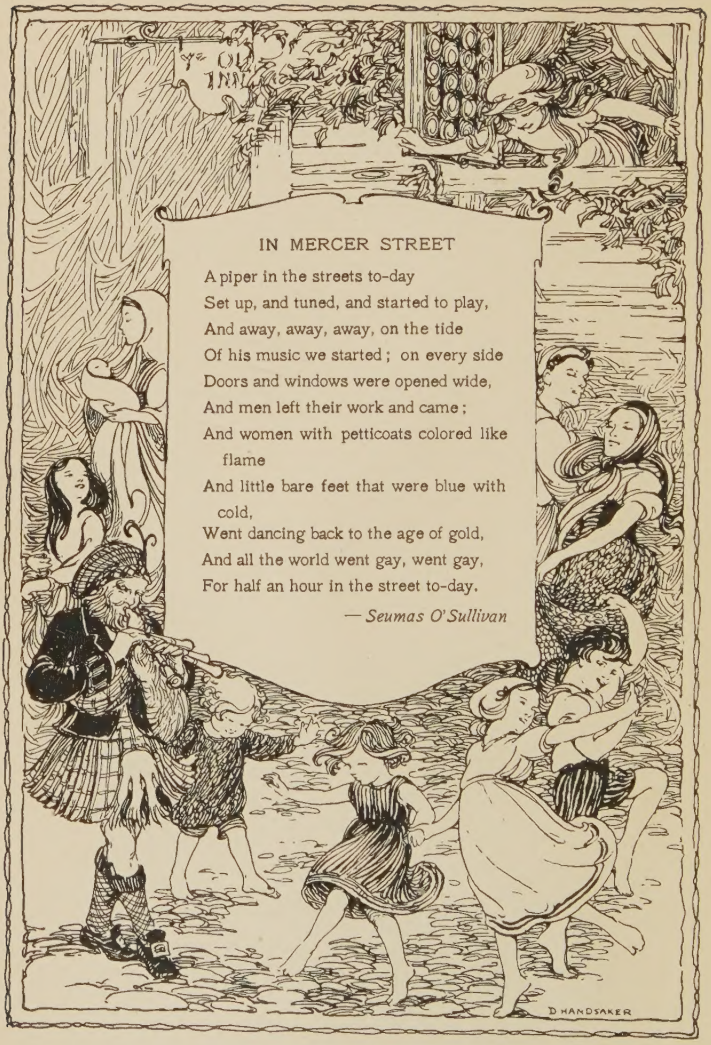


IN MERCER STREET

A piper in the streets to-day
Set up, and tuned, and started to play,
And away, away, away, on the tide
Of his music we started; on every side
Doors and windows were opened wide,
And men left their work and came;
And women with petticoats colored like flame
And little bare feet that were blue with cold,
Went dancing back to the age of gold,
And all the world went gay, went gay,
For half an hour in the street to-day.

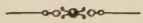
— *Seumas O'Sullivan*

PEOPLE AND MUSIC

A TEXTBOOK IN MUSIC APPRECIATION

BY

THOMASINE C. McGEHEE



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FOREWORD

Music offers an embarrassment of riches to one who would attempt to present its values as a means to education. Teachers universally recognize the truth that the highest utility of the art for all is an *appreciation of its beauty*. In seeking to instill this appreciation, many sincere efforts have been made to choose wisely from the riches available and present them in most usable form. Some have taken the lofty ground of pure æsthetics, postulating that appreciation cannot be taught but can come only by contemplation of the works of genius. Some still cling to the traditional method of technical analysis, dissecting as in a laboratory the bones of the structure until the spirit flees. Others follow the method of isolated biography, separating the composer and his work from the formative associations of his world. All these approaches have an undeniable interest for certain types of mature students, but never will they attach themselves to the eager mind of youth.

In the search for an effective means of presentation, the author has followed the principle that most of us have some realization of the unity of life; that our impulses are not isolated but flow together in the current of natural and social forces. It is therefore from the thought that *music grows out of life* that this book undertakes a fresh outlook upon the creative impulse that expresses itself in music. With this emphasis upon social relationships, music at once takes its place as a warm, vital part of living, its forms clothed in the reality of peoples' feelings, thoughts, and acts. Such a standard of appreciation has great clarity and universal charm; it is of incalculable value to the school which seeks to guide youth in the art of living.

More directly, this text bases its treatment on the idea that "music was ordained . . . to refresh the mind of man." This concept appeals to the pupil's natural interest in opportunities for recreation. For those with native gifts of keen perception of musical elements, this recreation is accomplished by participation in the actual performance of music or in creative expression. The school program should take full heed of that fact. For many others, such recreation comes not through performance conditioned on technical skills but through listening to music. It is important to remember, however, that, in both instances, the educational values of music study are dependent on an adequate guidance program in the appreciation of music. *People and Music* is intended to furnish this guidance program.

The new book is presented to a youthful public with the hope that a lively and keen enjoyment will be derived from the use of it; that ears will be attuned to the rational appeal of beauty; and that through its use pupils will gain a love for music which will open up a fair prospect in the art of living.

PLAN OF THE BOOK

I. Use. — This book is first and last a book for the *pupil* to *use*. It is designed for the junior high school. The "exploratory" impulse of that eager age offers an ideal field for the enlarging experience that comes from adequate appreciations, the growth of taste, judgment, and a deepened spiritual perception. Youth is as keen as of old for truly significant experience. This book is a guide to foster and measure such growth.

II. Aims. — (1) To provide a musical experience; (2) to develop the pupil's means of evaluating that experience by means of independent thinking, cultivation of powers of imagery and observation, and increased appreciation of the function of musical art in his own life and the life of the world; (3) finally, the spirit of the book is the desire that a

stimulation of creative activity may accrue to the student of latent capacities.

III. Organization. — To emphasize the vital connection between the life of people and the forms of music, the book falls naturally into large units of thought which follow each other in logical order from Part I through Part VI. Each part is given a significant title. To facilitate the pupil's actual use of the text, each part is carefully organized into sequential chapters which are developed in turn by sections. The introduction of each part and of each chapter forms the all-important bridge from the student's immediate experience in the subject to that body of interest and experience yet to be built. The table of contents affords a complete outline of the book.

IV. Articulation. — The book is in harmony with suggestions made by the National Music Supervisors' Conference and the National Education Association Committee on Curricula. For that reason it fits admirably into the school program of music. In schools that have not yet developed a complete program of music education, the use of the book may be extended profitably into the senior high school. Its values in extracurricular activities are easily apparent.

V. Special Features. — To extend the usefulness of the book the following special features are emphasized:

1. *Style.* — With due regard for a worthy literary style, the author has sought to win the attention of youth with an easy manner. Without sacrificing the authentic, every effort has been made to capture that delightful spirit of romance and adventure inherent in the situation, remembering that youth cares nothing for learning if it be dull.

2. *Vocabulary.* — The general vocabulary has been tested by Thorndike's *Teachers' Word Book.*

3. *Chapter Content.* — Each chapter begins with a quotation that definitely and movingly suggests the chapter content. *Do You Know* questions at the beginning of chapters

establish chapter sequence and are an apperceptive basis for the work of the chapter. A concise statement repeated from the table of contents gives the music content of the chapter.

4. *Tool Words.* — At the beginning of each chapter is a list of *tool words.* They are a means for forming definite concepts and the framework of excellent review material.

5. *Summary Sentences.* — Each chapter closes with a group of sentences that summarize the chapter material. They are the bases for exact and full oral or written discussion on the part of the pupil.

6. *Thought Questions.* — At the end of each chapter these questions provide opportunity for individual thinking and definite conclusions.

7. *Pronunciations.* — A guide to pronunciation of proper names is included as these names appear in the body of the text.

8. *Special Readings.* — These were selected for their direct appeal as attractive aids to enrichment of the subject.

9. *Optional Activities.* — These are boxed on the page. They provide for socialized as well as individual activities.

10. *Illustrations.* — The pictures were chosen for their power to (1) increase interest in people and music; (2) illuminate the meaning of the text; (3) vitalize musical experience; (4) increase the charm of the book. The legends under the pictures add to its study value.

11. *Historical References.* — The very nature of the text demands many historical references. Those that may lie outside the pupil's experience either are treated briefly and clearly as they occur or are made a matter of special research on the part of the pupil with suggestive guidance for his procedure.

12. *Musical Recognitions* based on illustrative examples of music are the laboratory foundations of the appreciation of music. In acquiring and in interpreting the music selections the following practical points are recommended to the teacher and the class:

(1) Survey your school and city for musicians whom you may ask to interpret the music selections.

(2) Enlist the coöperation of all possible contributors in building your library of music selections.

(3) In your classroom have a good piano, a phonograph, and, if possible, a radio.

(4) For the sake of schools of varied resources, two lists of music selections are given in the Appendix. No school need be discouraged and none limited in the attainment of an adequate library of selections.

13. *My Musical Measure.* — Definite bases for checking and measuring musical growth are provided by *Record Score Cards* to be kept by the pupil in his notebook, *My Musical Measure.* The use of the music selections as planned in this effective and simple manner will give a genuinely cumulative music experience of far greater educational value than a merely artificial memory performance or the listless, idle attitude too often observed in music appreciation classes. By creating a rich background of experience and using the music selections in proper relationship to that background, the aim of intelligent listening is achieved.

14. *Choice of Music.* — Music objectively interesting in form and content has been purposely chosen for the group for whom this book is primarily intended.

The recognition of music as a force in creating and satisfying a wholesome emotional life in youth has grown to the point of almost universal acceptance as the basis of courses of study. But the actual choice of music in present appreciation courses shows too little regard for the ideal so generally accepted.

To one acquainted with the content of music, it is clear that certain compositions may satisfy the highest standards of art and yet be an unsuitable emotional force for the age of youth. The author has tried to bear this principle constantly in mind in choosing the compositions recommended for special study.

15. *Ultimate Purpose.* — Finally, the author has endeavored in the organization of the book to be guided by the cardinal principles that distinguish a good text: interest, simplicity, attractiveness, logical sequence, gradation, practical qualities, and thoroughness — to the end that its ultimate purpose may be accomplished.

This book is designed in purpose and technique to reveal (1) that music grows out of life; (2) that the acquisition of musical appreciation re-creates mind and spirit; (3) that the comprehending love of music is an emotional experience needed to complete living; (4) that the evolution of music has proceeded step by step with the evolution of cultured civilization — that people and music are inseparably interwoven.

T. C. McG.

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PEOPLE AND MUSIC

INTRODUCTION

MUSIC AND YOU

A piper in the streets to-day
Set up, and tuned, and started to play,
And away, away, away on the tide
Of his music we started.
—Seumas O'Sullivan.

1. Your World of Music

1. What You Hear. — People love music. This is the reason why your world is so full of music. For ages past people have made music. For ages yet to come other people will play or sing more music. You may not be able to understand the speech of other races or be able to read their books, but you can understand their music whatever their race or speech may be and whether it be of to-day or of ages long gone by. A few people are gifted with the power to compose music and many more people are gifted with the talent to play or sing. But nearly every one has the power to enjoy music, to love music.

You live in a world of beautiful music and in a world of wonderful modern ways of making and hearing it.

To-night over your radio you may hear some one sing or play. You may hear a great chorus or an orchestra. Perhaps you live in a city where concerts

and music festivals are given each year by fine musicians. If you do not live in such a music-loving city, the radio and phonograph are wonderful means for hearing good music. Of course you have heard the orchestra at the moving-picture theater and the organ at church. Can you imagine what the moving pictures and church would be without music? Best of all, perhaps your father and mother are musicians and you, too, are learning to play or sing. Or it may be that you are one of those whose greatest pleasure is in quietly listening to music.

Music is all about us. Sometimes it is very simple, as when the old blind man on the busy street corner sings a sad little tune to the accompaniment of his droning hand organ. Sometimes it is very solemn as in church or, again, it is very gay and spirited for a dance. Whatever its character, it nearly always commands attention, and if it comes from some gifted artist, orchestra, or talented opera company, has a rare charm all its own. Our world is full of music for people who love to hear it.

2. Why We Need Music. — Just as music is all about us, so do we need it many times. We need music at home, at church, at school, at the theater. We need music when we rest and when we play. The reason why we need music in so many different ways is that it satisfies the deep feelings that stir us when we are sad or when we are happy. Have you ever heard a piper in the street "set up, and tune, and start to play"? Do you remember how you felt?

You may like to think that music is like a strong wind, a soft cloud, or a moving tide, that carries us out

of our everyday selves into a world of the spirit, of pure thoughts, of happiness, of sympathy, of fun, of aspiration; and then *brings us back again refreshed and better able to do our work in the world.*

2. How to Know What It Means

3. An Open Secret. — As you listen to music do you wonder why you enjoy it? The answer is a delightful secret that you may discover for yourself. But you can find the answer only by asking a great many people who have lived at different times and in many parts of the world, because people and music belong to each other. *Music grows out of life.*

If you will take out the magic carpet of your imagination, it will bear you away on a journey that will allow you to ask many people how and why they have made music. You will want to go back to the time when the world was young, and travel down the ages to discover how music grows out of life.

4. Why Go Back? — People live by ideas. Every idea that we have to-day had its beginning in some far-distant time or place.

It is fascinating to think of our lives to-day, which seem so free and modern, as having begun in the lives of far-away folk whose thoughts and feelings still live in us. Each generation of people adds its new growth to the world of ideas. We can understand the present only when we know something of the past. In music, as in every other achievement of people, the present has come out of the past. For that reason you will wish to begin your journey in the lands of "Once upon a time," as the fairy tales say.

5. Your Journey. — "Away, away, away, on the tide of his music" is just the way you will travel, for music is like a tide that bears one along easily. In the beginning you will go as swiftly as an airship flying high over misty depths with only flashes at a world dimly visible, because we know comparatively so little of the world when it was young.

But as you approach the familiar coasts of our time and place, you will go more slowly and you will hear much. You will reach out your hands to simple and to wise people and ask of them, "Was it from you that our gift of music came? Tell me how you lived and what you thought and how you made your beautiful music."

A great cloud of people will answer you: peasant and prince; tradesman and artist; rich and humble; men and women; young and old; all that shadowy host of far-off people who were the beginnings of our race, and finally ourselves. Stretching before your eyes will be moving events of love and home, country and warfare, religion and art, science and learning. *On your listening ear will fall the voice of music arising from the lives of people.*

6. Your Guide. — Every traveler needs a guide. You will have a guide in your ear and in your book. You will hear much beautiful music on your journey. Your *ear* will carry the message to your mind when you hear music. Your book will help you to understand the meaning of music. "*Lend me your ear*" is what music says over and over to you. You may learn a great deal about music or musicians and still not truly appreciate music. To be an intelligent listener you

need to listen with a trained ear, a keen mind, and a responsive heart.

Music passes away as soon as it sounds. But

> Music, when soft voices die,
> Vibrates in the memory.[1]

If your ear is trained, your memory will store away the beauties of music long after it has been heard. Barrie, who wrote *Peter Pan*, said, "God gave us memory so that we might have roses in December." So it is with music. Music lingers in the mind like the perfume of roses. Your book will help you to discover skillful ways to train your ear to aid your memory. Remember that *music is made to be heard.*

7. Taking Your Measure. — You will want a definite plan for measuring your growth in understanding music as you make your journey in discoveries. These suggestions will help you:

1. Use your present knowledge to gain more.
2. Use your opportunities to hear music.
3. Use your textbook fully.
4. Record the results of your musical experiences.

A notebook which is your personal property will be the most satisfactory way to keep a record of your growth in music appreciation. Suppose you call your notebook *My Musical Measure.*

MY MUSICAL MEASURE

1. Try to make your notebook accurate, complete, and attractive.
2. As you complete a chapter, copy the quotation used at the beginning of the chapter. Write briefly why the quotation helps you to understand the meaning of the chapter.

[1] Sources of all quotations appear in the final section of the Appendix.

3. Enter your *Tool Word* sentences after you have mastered the meanings of the words.

4. After a full class discussion of the *Discussion Sentences* and *Thought Questions* which your teacher and class regard as most important, enter this selected list in your notebook.

5. Report *Special Readings* and *Special Activities* of yourself and of your class. Make this report a record of your individual profit or pleasure in such special activities as school programs, visits of musicians to your class, or your attendance at concerts.

6. As the chapter calls for it, prepare a *Score Card* for measuring your ability in listening. The first chapter so concerned will give you a model Score Card. Keep a careful record of your performance in these tests. They will show your progress in training your ear and your memory.

7. Your notebook will be something of which you will be proud. It will be your own record of your growth in appreciation of people and music.

Tool Words

At the beginning of each chapter hereafter there will be a list of *Tool Words*. They are a challenge to your attention. Watch for their use in the text. They will help you to *build a body of new ideas* and *of new responses when you listen to music*. Test your understanding of each *tool word* by using it in a sentence of your own making.

Discussion Sentences and Thought Questions

At the close of the Introduction and of each chapter there will be a group of *Discussion Sentences* and *Thought Questions*. Their purpose is to fix the content of the chapter in your mind in a vital and interesting way.

Discussion Sentences

1. Music is like a tide.
2. Music helps to make the world a wonderful place.

3. There are many kinds of people in the world. We call ourselves by our racial and national names. For your guidance here is a partial list of peoples grouped by their racial and national names. Check those whom you recognize. Try to give the homeland of each group.

Semitic			Hamitic
Jews			Negroes

Aryan

Greek-Latin	Celts	Teutons	Slavs
Greeks	Welsh	Germans	Poles
Italians	Irish	Dutch	Russians
Spaniards		English	Croatians
French		Swiss	Czechs
		Scandinavians	
		Belgians	

4. People love music.
5. People need music.

Thought Questions

1. Why does feeling or emotion mean so much in the enjoyment of music?
2. What does the statement, "Music grows out of life," mean to you?

Special Activity [1]

Prepare a list of names of musicians in your school and city who will be able and willing to help you by singing or playing the illustrative music suggested in your text. Be sure that the musicians

[1] With your teacher's advice your class may wish to work out this activity by class committees. Your class may also wish to appoint a librarian to care for its records.

asked to appear before your class are performers who are able to interpret the music beautifully.

Ask your school orchestra and choral society to assist in giving the music selections. Make assignments early so that your programs will not be delayed.

With your teacher go through the music lists given in the Appendix to see what selections you have already and what you may need to increase your library. Be sure in this way that your all-important music program is ready for each lesson.

PART I — FAR-AWAY TIMES

CHAPTER I

WHEN THE WORLD WAS YOUNG

A great while ago the world begun
With hey, ho, the wind and the rain.
— Shakespeare.

Do you know:

1. How old the world is?
2. The difference between a savage and a barbarian?
3. What kind of music a savage or a barbarian enjoys?
4. Why the same kind of music does not satisfy civilized people?

This chapter tells of the origins of people and music; of the lessons learned from nature; and of the molding of civilization by the bards in their use of language and music.

TOOL WORDS

cycles	rhythm	instruments
fire	civilization	lyre
tools	nature	Jubal
language	bard	David
dance	harp	chant

1. FOOD AND SHELTER

8. Shadows. — Back to the beginning of the world is a long voyage. Our glimpse of the first people on earth is misty and uncertain. But we know that gradually people emerged from their shadowy beginnings and slowly learned to live with one another. Theirs seems to us a hard life. The wind and the rain and the

wildness of nature were all about them. They had to learn by dangerous and difficult experiences. Cycles of time passed before people ceased to be afraid of the forests, of wild animals, of one another. During all those ages people had to struggle for food, shelter, and life itself. But as people learned, people changed.

2. Finding How to Live

9. Light. — When people learned how to use fire, to make tools, and to communicate by language, they took three great steps toward civilization. When they learned to live in groups under the protection of their strongest men, they began to have happier times than in the former unprotected struggle for food and shelter.

Ideas of love and home, of religion and art, of loyalty and learning took root and grew in the minds of men. People settled down from their wanderings to make homes and to learn occupations that required skillful hands. Women became expert in the delicate work of weaving. Men learned to work in metals, wood, and pottery. People thought of making things beautiful as well as useful.

The world of nature came under the control of men to a far greater degree than in earlier times. The care of sheep and cattle and fields filled the hours of the day. People were busy just as we are.

Fighting was often the calamity that it still is because people knew no better way to settle their difficulties. War and personal conflict often stirred men to heroic deeds. But in the midst of their busy and often rough lives, there came long winter evenings and seasons of rest when more was needed at the feast than meat and drink.

3. Why People Made Music

10. Nature the Teacher. — No one knows when the first song was sung or the first tune plucked from the strings or the first throbbing beat struck from the drum. Perhaps the rhythm of the bow string or the voice through a hollow reed suggested the happy thought that the voice could make a song or that a string stretched across a shell could produce a tone. We do not know just how the power to make music was discovered. An old poem says:

The "Invention of Sound" by Jubal

Why is Jubal called "father of all such as handle the harp and organ"?

> When Jubal struck the chorded shell,
> His listening brethren stood around,
> And, wondering, on their faces fell
> To worship the celestial sound:
> Less than a god they thought there could not dwell
> Within the hollow of that shell,
> That spoke so sweetly, and so well.[1]

Long before Jubal struck the "chorded shell" people made music. There still live in certain parts of the world savage and barbarian people whose customs reveal to us how men lived when the world was young.

[1] Sources of all quotations appear in the final section of the Appendix.

In the struggle for food, shelter, and life itself, primitive people experience many emotions that can be expressed only through music. To the rhythm of the drum beat and the voice of the singers, dancers welcome the harvest, celebrate the successful hunt, prepare for battle, rejoice over victories. Primitive people delight in dancing because its rhythm is for them a more powerful language than words. From the great teacher Nature they learned to fashion their crude instruments and to move in rhythmic imitation of the creatures.

In the music of the North American Indian we find much to suggest to us the music of early men. The imitation of the eagle and the strong rhythm in **Chant of the Eagle Dance*[1] are survivals of customs old in savage people.

11. First Singers. — As people moved forward in the ways of civilization, music also moved. At the feast and at the fireside the guest to whom all happily listened was the musician or *bard*. He was the story-teller. He told his stories by singing them and playing an accompanying music on his *lyre* or *harp*. By the magic of his voice he carried his audience along the tide of his story. He recalled the heroic tales of their own people. Their proud faces shone as they listened to songs of bravery on the field of battle, or of mighty conflicts with dragons. Their faces softened as they listened to a song of the death of a hero.

Bards kept alive and passed from one generation to the next stories and traditions that were shaping the lives and thoughts of people. In far-off days people

[1] Titles of music selections for class study are marked with asterisks. Records of the selections are listed in the Appendix.

learned by spoken language. Bards studied to improve the language to make themselves better entertainers. Through their melodious speech, language slowly grew into beautiful forms that moved with ease and grace. Even after writing came into use, bards still flourished because they gave pleasure to people and were their

David Playing His Harp before Saul

From whom did the Hebrews learn to make the harp? How does David's harp resemble a modern harp?

best teachers. *Music and language were the means of increase in happiness and in wisdom among people.*

Perhaps the best story that we have of what music meant to people in those early days is told by David, the shepherd boy of Israel. You remember that King Saul was ill. No one seemed able to cure him of the evil spirit that troubled him. At last some one thought of the shepherd David who could play so entrancingly

upon his harp. David was summoned to play for the sick king. Now David was a young man of great valor and prudence. When he came before the king, he was not afraid of the king's sad, dark face. He tuned his harp and took off the lilies that twined round its cords. He began to play.

First I played the tune all our sheep know, as, one after one,
So docile they come to the pen-door till folding time be done.
Then the tune, for which quails on the cornland will each leave his mate
To fly after the player.

Then I played the help-tune of our reapers, their wine-song, when hand
Grasps at hand, eye lights in good fellowship, and great hearts expand
And grow one in the sense of this world's life.

And then the last song
When the dead man is praised on his journey — "Bear, bear him along
With his few faults shut up like dead flowerets!"

And then the glad chaunt
Of the marriage, — first go the young maidens, next she whom we vaunt
As the beauty, the pride of our dwelling.

And then the great march
Wherein man runs to man to assist him and buttress an arch
Naught can break.

Then the great chorus intoned
As the Levites go up to the altar in glory enthroned.
I have sung the whole round of creation.[1]

The king who had been sick became well again through the power of music, for the story tells that

[1] Sources of all quotations appear in the final section of the Appendix.

"Saul was refreshed, and was well, and the evil spirit departed from him."

David's account reveals that music was useful to people in work, in play, and in ceremonies. Music was essential to many group activities. It was more social than individual.

The race to which David belonged reached a higher level in religious beliefs than did any other people of olden times. But with the Hebrews as with other peoples, worship needed music. The great shophar or ram's horn was blown to call people to worship on holy days. In one of his psalms David sings:

> Praise him with the trumpet. Praise him with stringed instruments and organs. Praise him upon the loud cymbals: praise him upon the high sounding cymbals.

Rude as was the life of people in the time of David, it is evident that they had left the days of savage and barbarian life far behind. The instruments named in the psalm were the work of skilled craftsmen. It must not be forgotten that such knowledge and use of instruments were not confined to the Jews. Through the contacts of trade, wars, and captivities, peoples learned from one another. From the rich and powerful Egyptians, the Jews learned many of their skills.

In the temple service to-day, music from the days of David is still heard. The cantor sings and the choir responds in the ancient manner. The singing is called *chanting*.

Many beautiful recordings of temple music have been made. You can hear afresh how music served people in hours of worship in olden days as you listen to **Thou Didst Institute the Sabbath* (Tikanto Shabbos) and **Benediction* (Birchos Kohanim).

You see that even when the world was young and men were mighty men of valor, music was necessary to their welfare and happiness.

Discussion Sentences

1. The world grew in cycles of time.
2. In early days people were barbarians.
3. Nature was man's first great teacher.
4. Musical instruments were suggested by Nature.
5. Music expresses feeling, imagination, fancy.
6. Bards performed a great service to civilization.
7. Music is helpful in worship.

Thought Questions

1. Why did people who heard Jubal's music think it came from a god?
2. What do these lines tell you as to the value of language?

"Speech is as a thousand eyes
Through which we see the earth."

3. What effect did the music of the bards have upon the spoken language of their people?
4. Read again the story of David's playing. Find the lines that tell how music helped in care of the sheep; hunting; reaping; friendship; marriage; death; building or work; worship; good health. Does music still help in any of those activities?
5. How would you judge from the story of David's playing that people in early days valued music?
6. How does a chant differ from a song?

Special Activity

1. Try to see an exhibit of primitive instruments. What peoples used the instruments?
2. If you live in a city, ask your father or mother to go with you to a service in a Jewish church. (Any such visit that we make through our interest in music should of course be made in a spirit of courtesy toward unfamiliar customs.)

3. Read again the list of instruments named by David in his psalm. Instruments are identified according to the way in which tone is produced as: stringed, wind, and percussion. Can you identify the *trumpet*, the *organ*, the *cymbal?* What stringed instruments were familiar to David?

My Musical Measure

(See the directions on pages 5–6.)

1. Enter chapter quotation. Give your estimate of its value.
2. Enter Tool Word sentences.
3. Record Discussion Sentences and Thought Questions as selected by teacher and class after class discussion.

CHAPTER II

A LIGHTHOUSE

The isles of Greece, the isles of Greece!
Where grew the arts of war and peace.
— Byron.

After a confused and crude beginning, people learned to live together in groups and to enjoy civilized customs. The music of the bards was a happy influence in the lives of a developing race. Countries of civilized and powerful people grew up in the East, in northern Africa, and on the near-by borders of Europe. But these far Eastern and Mediterranean peoples, though rich and powerful, passed from glory to decay as fortunes of war went against them. The political power of the East was lost. But always the wisdom of the East has lived on in the younger Western world. It has ever been true that learning and arts pass from one people to another. We shall see in this chapter how civilization reached a new perfection in Greece and how the bards were the preservers and the makers of the new ideals in a world still in the making.

Do you know:

1. How civilization passed from the East to the West?
2. Why we think the Greeks were highly civilized?
3. What the arts of war and peace are?

Music contributes to the richness of Greek life. Greek taste and skill foster the growth of music as an art. The Greeks perfect the harp or lyre, and the flute.

TOOL WORDS

East	gods	theater	Sappho	Orpheus
Hellas	myths	frieze	Homer	Alexander
West	temples	statuary	Apollo	modes

1. Isles of Greece

12. East and West. — As we continue our journey, we see standing, like a lighthouse between the old East and the young West, Greece (or Hellas) the beautiful. Let us take fresh bearings on the tide of our

Ewing Galloway

A Beautiful Scene on the Island of Corfu, off the Western Coast of Greece

"... where Nature loved to trace,
As if for gods, a dwelling place." — *Byron.*

journey from that famous land and people. The East was the mother of the race. Eastern people were wise in many ways. But they were not strong enough to resist the growing strength of those people who lived on the isles of Greece.

The early Greeks were barbarians. They were strong-bodied shepherds and huntsmen. They loved freedom. Every man wanted his own bit of farm for his home.

Following his herd on the mountain side, a Greek shepherd probably piped the songs that are now traditional in Greece. Such are the songs of mountaineers, **Cleftopoula* and **Roumeliotica*. As you listen to the sound of the shepherd's pipe, of what modern instrument are you reminded?

A Street in Athens To-day

In the distance is the Acropolis, a survival of "the glory that was Greece."

For the sake of safety the Greeks gradually built strong cities. Each city became the center of patriotism. The Greeks grew rich. They made their cities beautiful with the arts of building and sculpture. Their temples were adorned with sculptured friezes and figures of their gods and heroes. Open-air theaters were the scenes of festivals and plays.

With the sea surrounding their island cities, it was natural that ambitious Greeks should seek adventure and power abroad. In return more than once Greek

cities were forced to unite against foreign enemies. Victory in warfare and the growth of learning and culture at home gave the Greeks a feeling of superiority to other peoples.

2. What and How a Greek Boy Learned

13. Foundations. — The Greeks loved beauty. They had many fanciful ideas in explanation of the origin of the world, and in respect to their religion, their love of nature, and their own behavior. We call those ideas and beliefs *myths*. Greek myths are stories much like exquisite embroidery of fancy upon the garment of truth. Yet these myths were the solid foundations of Greek life. Greek boys learned to know and respect them. To the Greeks what we call myths were truth.

Long before the art of writing was known in Greece, stories of Greek life were sung by the bards. Bards became the first teachers in Greek schools. They told their stories in such beautiful words that the Greek language became the strong band that united Greece. Greek lads spent many hours learning their mother tongue from the bards.

One of the great Greek teachers said that the foundation of Greek character was in the study and appreciation of poetry, history, oratory, science, and music. To the Greek boy it was said, "*Music teaches you to abstain from everything that is indecent, both in word and in deed.*"

You may be sure that the Greeks used their keen minds to think of ways to make music So much did one of their teachers, Pythagoras (pĭ-thăg′ŏ-răs), think of the meaning of the music, that he taught that the

stars and planets made music as they moved in space. Of course his idea was not entirely new. The Hebrews in the East had said, "The morning stars sing together." The poetic idea lingered in the minds of people long after Pythagoras. Many years later Shakespeare wrote,

PYTHAGORAS

There's not the smallest orb which thou beholdest
But in his motion like an angel sings.

Greek boys were taught to think, to find out causes. They had what we call the scientific spirit as well as highly developed taste in art and in literature. Music was more than an amusement. It was a subject for serious study.

Greek scholars had a tremendous interest in discovering just how music was made. If you listen again to the songs of mountaineers, *Cleftopoula* and *Roumeliotica*, you will hear that the little tunes come from a group of four tones. Greek scholars made a great contribution to the growth of music in discovering the exact relationship that tones bear one to another. A series of four related tones they called a *mode*. Ask some one to illustrate on the piano just what a mode is. Greek modes were stepping stones in the growth of music as an art. Greek scholars tried also to invent a system of signs or symbols that would represent musical sounds on paper. Though they made only a beginning in the difficult art of putting music on paper, their efforts opened the way for later scholars.

Just as among primitive people music played its part in ceremonies, so it did with the Greeks. What dancing was to primitive people, the drama, or play, was to the Greeks. In the theater actors taught and entertained audiences with dramas written in noble

SAPPHO

She crowns with laurel the young poet Alcæus. Do you know why the laurel wreath is a mark of honor?

Greek poetry. Music was essential to the play, for a chorus, auxiliary to the small group of actors, chanted in unison portions of the story. Because of the excellence of the Greek plays, the accompanying music was necessarily of noble quality.

As a result of his education, a Greek boy proudly thought of his country as the lighthouse of the world and as the center of civilization.

14. Two Bards. — A man and a woman were the greatest bards in Greece. The man was Homer and the woman was Sappho. Though they were both great singers and poets and had a tremendous influence on

Greek life, the lives of the two bards were very different.

Sappho lived beautifully in her home on the island of Lesbos. There girls of noble birth were taught the arts and graces of music, poetry, and dancing. Great men of Greece called Sappho the "pride of Hellas." She must have been a woman of generous nature, for young poets came to recite their poems to her, to hear her criticism, or to win her praise.

EPIC POETRY

Homer is crowned with laurel wreaths by two women who represent the *Iliad* and the *Odyssey*.

Homer was blind and a wanderer. He lived so long ago that to-day he, as well as his stories, seems mythical. He traveled from cottage to palace singing the stories of Greece. He sang of the time when gods and kings were shepherds as well as rulers. In a poem called the *Iliad* he told a heroic story of the war between the Greeks and the Trojans. He also told the story of the wandering chief, Ulysses, and his faithful wife Penelope in the poem called the *Odyssey*. So moving were the songs of Homer that seven cities later claimed the honor of being his birthplace.

Seven wealthy towns contend for Homer dead,
Through which the living Homer begged his bread.

We do not know what music Homer played while he sang. His instrument was a *lyre*, which originated in the discovery that strings stretched to the branching horns of a shell could be plucked to make pleasing sounds.

The stories that Homer told have been saved as part of our heritage from his time. Because they are stories of heroes told in noble verse, the *Iliad* and the *Odyssey* are called *epic* poems.

Ask your teacher to select for you translated portions of the *Iliad* and the *Odyssey* which you will enjoy reading.

15. Gods and Music. — A Greek boy knew the lives of his gods and goddesses. What he knew we may also know through myths. The love of music by the Greek deities runs like a golden thread through the myths. Apollo was the god of the sun. He was also the patron of poetry, of healing, and of music. Mercury, the messenger of the gods, was said to have invented the lyre and the flute. Pan, the son of Mercury, invented the shepherd's pipes on which he played so charmingly. Minerva, the goddess of wisdom, threw away her flute when she heard that Apollo could sing while he played upon his lyre.

EUTERPE

The Muse of music inspired poets and singers. The flute in her hand is a symbol of her divine office.

Apollo was a god of noble character. His dealings were just and upright. The light of his sunshine was both a reward to the worthy and a rebuke to the wicked. He was a god of many powers. What does the character of Apollo suggest to you as to the regard that the Greeks had for music? Not many years ago a group

APOLLO AND THE MUSES *Boston Museum of Fine Arts*

The god of the sun and of music, whose "hair and harp string are of gold," makes music for the dance of the Muses.

of French scientists found in old Greek ruins at Delphi two marble tablets upon which was engraved a song in praise of Apollo. You may hear to-day this bit of genuine Greek music skillfully translated and recorded. It is called **Hymn to Apollo.*

The most interesting of all the stories of Apollo is told beautifully by an American poet, Lowell. It is the story of *The Shepherd of King Admetus.* To enjoy the story as Lowell tells it, you will first want to know

why Apollo was serving as a humble shepherd to a king. Apollo had a son of whom he was very proud. But the god Pluto was jealous of the power of Apollo's son to heal the sick and to restore the dead to life. Pluto persuaded Jupiter to kill the son of Apollo with a bolt of lightning. Apollo took vengeance upon those who had forged the thunderbolt. Jupiter condemned Apollo to serve King Admetus for a year. But in his humble service, Apollo proved himself still a god.

You can find and read *The Shepherd of King Admetus* for yourself. When you have read the poem, ask yourself what were the noble qualities of a god? If you are an excellent reader, you may be chosen to read it aloud to the class. You may wish to memorize the last stanza:

"And day by day more holy grew
Each spot where he had trod,
Till after-poets only knew
Their first-born brother as a god."

3. A Magic Singer

16. Orpheus (ôr′fūs). — Upon the lyre given him by his father Apollo, Orpheus learned to play so entrancingly that not only men but even animals, rocks, and trees, as the Greeks believed, were moved by his sweet music.

Orpheus loved and married the lovely Eurydice (ū-rĭd′ĭ-sē). But Hymen, who came to bless the marriage, brought, instead of a blessing, signs of ill luck in his smoking torch. The smoking torch filled the

eyes of the wedding guests with tears. Soon after the marriage Eurydice was killed by the sting of a serpent upon which she trod.

Orpheus sang his grief to all the world but found no help. So movingly did his music plead for the return of his dead wife that Pluto on his throne in the region of the dead relented and allowed Orpheus to take Eurydice back to the land of the living. Orpheus was made to promise that he would not turn to look back at Eurydice until they had reached the upper world. Through the dark passages of Hades, past the jaws of Cerberus the monstrous watchdog, and the spirits of the dead, Orpheus led the way for Eurydice. At last they neared the end of the perilous journey. Fearful for the safety of his loved wife, Orpheus looked back. Alas, Eurydice was lost.

Orpheus and Eurydice

Unheard, unknown,
He makes his moan,
And calls her ghost.
Yet even in death Eurydice he sung,
Eurydice the woods,
Eurydice the floods,
Eurydice the rocks, and the hollow mountains rung.

Death soon came to Orpheus and his soul was reunited with the soul of Eurydice. Jupiter placed his lyre among the stars.

We do not know how Orpheus sang, but modern musicians have often imagined how he sang. One of the loveliest of the imaginary songs of Orpheus is called **I Have Lost My Eurydice.* It was written in the eighteenth century by a musician named Gluck (glo͝ok), of whom much will be said later. As you know the story that Gluck had in mind, you are prepared to understand his music.

This is an excellent opportunity to make your first test in listening. Prepare in your notebook the following headings as a permanent record of the music you hear.

Name of Music
Name of Composer
Name of Performer

After you have listened attentively to the music ask yourself these questions:

1. Is the music simple or elaborate?
2. How does knowing the story of Orpheus help me to understand the music?
3. What feelings does the song express?

Make your notebook entries *carefully.*

4. Land of Lost Gods

17. Northern Kinsmen. — The brilliant days of Greece were about to end. A weak spot in the life of Greece was a lack of unity. Each man loved his native city more than he loved Greece as a whole. Local patriotism weakened the defenses of Greece against a new enemy.

Out of a little peasant country to the north of Greece, called Macedonia, came two powerful warriors, King

Philip and his famous son, King Alexander, whom history calls "Alexander the Great." The Macedonians were kin in blood and in language to the Greeks. But the Macedonians were rough and crude in their customs compared to their Greek kinsmen. They were, however, full of vigor, and determined to conquer Greece. The proud Macedonian army swept down upon Greece. The northern kinsmen were victors in the battles that followed.

The Macedonians took to themselves the civilization of the Greeks and spread it to the ends of their kingdom. Alexander became the ruler of his world. He organized his eastern and western territories into a great kingdom. He built fine cities. He established throughout his kingdom the superior customs and the arts of the conquered Greeks.

After Alexander's death, Greece gradually lost the qualities which had made her supreme among nations, and leadership passed from her hands to a new power that had been steadily rising in the west. Like an ever-flowing river, the power of the world was moving westward. Macedonia in turn was forced to acknowledge her more vigorous neighbor on the west, Rome. For many centuries thereafter Rome was to be the stern ruler of the world.

Though conquered and scattered by the Macedonians and the Romans, Greece is not forgotten. She is a "land of lost gods," but the beauty which the Greeks created still lives. Our own language, our ideals of liberty, our art, our music, have been enriched in ways which you will discover as you make your journey among people. A wise man once said, "All the Greek colonies are washed by the waves of the

sea, and a fringe of Greek earth is woven on to foreign lands." Greece has indeed stood as a lighthouse for the world.

Discussion Sentences

1. The island formation of Greece aided her to become great but hindered her from becoming a united country.
2. Through travel and conquest the Greeks learned and used the arts of the East.
3. Greeks loved perfection in poetry and art.
4. Sculpture was the natural art of the Greeks.
5. The religion of the Greeks encouraged the art of sculpture.
6. Myths teach us how people once lived and thought.
7. The *Iliad* and the *Odyssey* are epic poems that relate the mythical stories of the Greeks.
8. Bards were poets and musicians. Music was a *dependent* art used to make poetry more beautiful.
9. The lyre or harp of the Greeks was a stringed instrument played by plucking the strings.
10. The flute and pipes of the Greeks were wind instruments played by blowing.
11. Greek instruments were made very simply and originated in observations of Nature.

Thought Questions

1. Why have we so few records of Greek music as it was actually played?
2. How did Nature teach the Greeks to make musical instruments?
3. How can the musical taste of people be judged by their instruments?
4. What modern instruments are developed from the Greek lyre and pipes? Did instruments actually originate in the way described in Greek myths? From what other people did the Greeks learn the use of instruments?
5. Greek boys trained their bodies to play in the Olympic Games. Do you know in whose honor the games were held and what kinds of games were played?

6. How is the spirit of the Olympic Games still active in the world? in your school?

7. What do you know of the plans some schools foster for interscholastic music contests? Why is the plan a good one?

Special Activities

1. Find and read the story-poem that tells how the Athenians (Greeks who lived in Athens) once saved themselves from the chains of captivity by singing the hymns of their great poet, Euripides (ū-rĭp′ĭ-dēz). You will find the story in *Venice*, Canto IV, by Lord Byron.

2. Make a collection of pictures of Greek statuary or paintings that show the influence of music.

3. Tell the Greek origin of the word *music*.

Special Readings

Old Greek Folk-Stories, Josephine Preston Peabody
Myths and Their Meaning, Part I, Max J. Herzberg

My Musical Measure

(See the directions on pages 5–6.)

1. Enter chapter quotation. Give your estimate of its meaning.
2. Enter Tool Word sentences.
3. Record selected Discussion Sentences and Thought Questions.
4. Report on Special Activities — Personal and Class.
5. Record your first *listening test*, page 29, with great care.

CHAPTER III

TRUMPETS AND BELLS

Hark! the trumpets,
These are the ushers of Marcius:
Before him he carries noise, and behind him he leaves tears.
— *Shakespeare.*

A bell that should, from some grand tower,
At the first Christmas hour,
Out-ring,
And fling,
A jubilant message wide.
— *Clinton Scollard.*

In the preceding chapters you have learned how people and music grew through many centuries from the savage childhood of the race to the order and beauty of Greek life and art. You learned too that Greek power passed by way of the Macedonians to the Romans. In this chapter you will learn how aggressive Romans built a new world-kingdom; what music meant to the Romans; how Christianity gave people and music new ideals; and how the tide of civilization moved westward.

Do you know:

1. The story of the founding of Rome?
2. How Rome came to be the chief city of Italy?
3. How Rome came to be the first world-city?
4. How Rome helped to civilize Western people?
5. Why the trumpet is a symbol of Roman character?

The trumpet is a symbol of warlike Rome; the church bell and organ, of Christian Rome.

TOOL WORDS

trumpet	triumphant	Christianity	organ	Goths
symbol	Marcius	martyr	carols	Charlemagne
Latins	Cæsar	Cecilia	carillon	Alfred

1. The Kingdom of Rome

18. Italy the Beautiful. — We think of Italy as a land of soft air and bright sunshine, of vineyards and olive trees, of boys singing with careless joy in the streets. We think of

> The palaces, the bright lagoons,
> The gondolas gliding here and there
> Upon the tide that sways and swoons.

The Coliseum

"When falls the Coliseum, Rome shall fall;
And when Rome falls, — the world." — *Byron.*

There are many beautiful cities in Italy to-day. Among them Rome still stands.

> Mother of great empires, Rome,
> City of majestic past,
> That o'er far leagues of alien foam
> The shadows of her eagles cast.

No city in the world's history has had such a career as has Rome. Upon her old hills she stands to-day with

fresh life. She is called the "Eternal City." Travelers delight to visit the scenes of her olden grandeur and muse on the days when Rome was ruler of the world.

19. A Conqueror. — The story of how Rome grew is very dramatic. The early Romans were farmers. They were a sturdy and fearless folk. The father was the ruler of his family. You would think it very hard if your father controlled his family as a Roman father did. But the obedience taught in a Roman family was the foundation of loyalty that made all Romans proud to be Romans and obedient to the authority of the state.

MARCUS AURELIUS

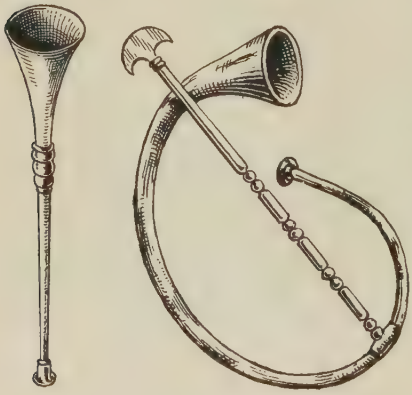
This panel from an arch erected by the emperor shows him in a triumphal chariot, heralded by the vigorous trumpeter.

Romans had genius for organizing government. When they first made themselves the chief citizens of Italy by successful warfare with neighboring tribes, they began their conquests of other peoples. Their armies went as far as Gaul and distant Britain, or, as we now say, France and England. They fought the brave tribes who lived in the forest of Germany. (If you are a Latin pupil, you will read the story of these conquests in your study of Cæsar.)

Rome was in the province of Latium and hence her people were called Latins. In extending her empire westward, Rome gave to her barbaric neighbors the culture which she had inherited from the Greeks.

For an interesting story of the Roman conquest in Britain, read the first chapter of *A Child's History of England* by Dickens. Though the title says "Child's History," you will find the book far from childish, and remarkably good reading.

Rome was a kingdom that ruled with an iron hand. Her soldiers were everywhere. It was a rough and often cruel age. People who defended their liberties against Rome suffered defeat. The conquering army captured and usually made slaves of the defeated. In those days whole nations of people knew the meaning of pain and tears.



ROMAN MILITARY TRUMPETS

The *tuba* (on the left) was used to give the signal for advance or retreat in battle. The *bucina* (on the right) has been used by a present-day Italian composer, Ottorino Respighi, in his piece for orchestra entitled *Pines of Rome*.

Roman rulers and captains celebrated their triumphant return from battle with feasts and offerings to their gods. There were music and dancing. But the music was not the gentle music of harp and flute. The Romans wanted their music

to celebrate their victories and their power. So the martial sound of the trumpet pleased them; the trumpet could herald the victor and silence the cry of the conquered.

A great modern musician, Richard Wagner (väg′nĕr), read the story of the last of the Roman tribunes, Rienzi (rĭ-ĕn′zē). The story stirred his imagination. He wrote the story in music as he imagined the life of Rome had been. Picture the scene for yourself as you listen to the **Rienzi Overture* by Wagner.

Monument, in Rome, to Cola di Rienzi

Rienzi lived in the fourteenth century. Do you know in what ways his career was a reminder of early Roman rulers?

Prepare in your notebook the following headings:

Name of Music
Name of Composer
Name of Performer

As you listen answer for yourself these points:

Part I

1. The opening theme is the call of the ——?
2. The music moves slowly, rapidly? (Check correct word.)
3. The music suggests crowds of people, a quiet place?
4. The music makes one feel like marching, standing still?
5. The music is full and rich, thin and delicate?

Part II

1. The music increases in speed and volume, dies away?
2. The climax is tremendous, gentle?

Why does the music of *Rienzi* make one feel sad as well as excited?

2. A Holy Night

20. Heavenly Music. — Presently there was to happen something in the kingdom of Rome that was to change the whole world. While Augustus was Emperor of Rome, a child was born in Bethlehem of Judea. Now Judea belonged to Rome. Once it had been the home of David, who had played his magical music to the king. The people of Judea had worshiped God in a temple with many voices and instruments. But the temple music had long been silent as Judea had passed from one conquering people to another. However, the story says, on the night that Jesus was born in Judea, a strange new music was heard coming down from the skies. Shepherds watching their flocks under the starlight heard angels singing joyously a new song:

On earth, peace, good will toward men.

Strange to say, at that very time, war-proud Rome was at peace.

Have a member of your class who is a good reader read aloud the beautiful story, *The Emperor's Vision* by Selma Lagerlöf. You will find it in Miss Lagerlöf's book, *Christ Legends*.

21. A Host of Believers. — Three hundred years later, the little band of fishermen who had followed Jesus about the hills of Judea had grown into a host of believers in the new religion, called in honor of its founder, Christianity. From Judea Christians traveled east and west, teaching the doctrine the angels had sung of peace and good will to men. Paul was the

leader of the Christians. He and thousands of other Christians suffered death for their faith. In Rome they met with terrible persecutions, for the Romans felt that the new religion was a source of danger to their government. But persecution and death did not destroy Christian courage.

3. The Music of a Brave Woman

22. Songs of Praise. — One of the martyrs best remembered is Cecilia. The story says that Cecilia was a rich and beautiful Roman. She heard the story of Christ and joined the company of Christians. When she lifted up her voice to sing praises to God, it was said that angels hovered over her to hear her song. So rare a woman did not long escape the keen eye of the Roman government. Soon Cecilia was condemned to die. For her martyrdom she was later crowned as a saint.

Years later Rome itself became a Christian city and built a church in honor of St. Cecilia. She is still called the patron saint of music. Painters have delighted to imagine how she looked. Poets have praised her beauty, her goodness, and her music.

> When to her organ vocal breath was given,
> An angel heard, and straight appeared
> Mistaking earth for heaven.

You may enjoy reading *Alexander's Feast, or The Power of Music.* It is a song (poem) in honor of St. Cecilia's Day, 1697, written by an English poet, John Dryden.

St. Cecilia

". . . to her Maker's praise confined the sound."

4. Reward of Courage

23. A Song of Victory. — A reward came to St. Cecilia, Paul, and all that host who died for their faith. Constantine, the emperor of Rome, finally gave up the old pagan worship of the Romans to follow the sign of the Cross.

> **Do you know the legend that tells how Constantine was won to the Christian faith? Have your librarian or history teacher help you find the story. Tell it to the class.**

The emperor decreed that all people might worship in peace. That was a great victory for religious liberty.

Constantine made the old city of Byzantium the capital of his eastern empire. There he built a fine church. He re-named the city in honor of himself, Constantinople. Around that city the Greek Catholic Church was established in distinction from the Roman Catholic Church. Try to remember this distinction, for later you will learn something of great interest about the Greek Catholic church, its strange and beautiful music, and the people of Russia.

Of course after the emperor proclaimed religious liberty, Christians were no longer forced to meet in secret. They could sing hymns of praise openly. Added to their company were many Romans. The Romans began to build churches and to Christianize their foreign provinces. They believed that to them had been given the keys of heaven. They went about their new business of religion as vigorously as they had once persecuted the Christians.

24. Early Music of the Church. — Early Christians had through necessity as well as choice to follow a very simple music in worship. Meeting in secret, they had chanted in subdued voices after the old Jewish fashion. Because they so strongly opposed the pagan habits of Rome, they went to an extreme in forbidding the use of instruments in worship.

But when the church was firmly established under Roman control, vigorous and earnest means were taken to model the church after Roman ideas. Not only was music restored as a vital part of worship but efforts were made to increase its beauty. Familiarity with Greek music stood the church leaders in good stead. The old Greek modes became the basis of new chants for the Christian church.

The organ was again heard in the church. As pictured in the time of Cecilia, the organ was far from the instrument as we know it to-day. Crude as it appears to us, the organ was at that time already a very old instrument. Its origin is found in the pipes of Pan, as the Greeks called in fancy their instruments made of reeds and blown through to make a tone. The great problems in developing the organ from simple reeds were to find an efficient way to force air into the pipes, to increase the size and variety of pipes, and to construct a keyboard and pedals for the use of the performer. In the learned city of Alexandria scientists had evolved a mechanism that forced air into the pipes by water pressure. These improved organs were popular in Rome and had been used in pagan festivals.

In the early Roman Christian church the organ added strength but not variety to the singing, for the organ and voices, as in Greek music, were in unison. Not

yet did musicians venture into the beautiful intricacies of different tones in conjunction, or harmony.

25. Bells and Carols. — From that Holy Night in Judea so long ago have come down to us the best efforts of many men to make something beautiful. Artists have delighted to paint the faces of Mary and her son Jesus. Great music has been written in honor of that mother and Son.

CHRISTMAS BELLS
"A jubilant message wide."

But perhaps the music which is loved by the greatest number of people is the songs in honor of the birthday of Jesus, the simple old-time Christmas carols. It would be hard to choose the favorite Christmas song, for we love many of them. To many the song which is best loved is the old familiar *Silent Night.* When Christmas comes, we listen for the voices of carolers mingling with the sound of church bells. Bells have a strange, sweet music. The crown of many a church is the belfry carillon [1] where an unseen musician plays the songs of worship.

[1] Carillon (kăr'ĭ-lŏn), a set of bells tuned to exact musical pitch and played by means of a keyboard and pedals.

If you wish to imagine how the shepherds felt on that night in Judea when the angels sang, listen to the music of **Silent Night* and **Christmas Bells*.

This can easily be made one of your most beautiful *Listening Programs*. This is a good time for your school to make plans for a revival of caroling. Your class could be of great help in making the program and in finding old pictures for costumes of singers. If you give a program for your school, have a member of the class tell the story of other famous chimes and carols.

5. The Voice of the West

26. Turning the Tables. — The day was at hand when Rome should no longer rule the world. Like a fierce old man whose fighting strength is gone, the Roman army yielded to the fresh and vigorous people from the North. The German folk, called Goths, turned the tables on Rome by invading Italy. They knew well enough of the fair land of Italy and the magnificent city of Rome. Their own men had sometimes served in the Roman armies. Missionaries and traders had traveled among the Goths, making Rome known to them. Once the tribes of barbarians were settled in Italy, the end of Rome came quickly. A little over two hundred years after the time of Constantine the Roman empire in the West came to an end (476 A.D.). The only power left to Rome among the now independent western people was the power of the Church built on the faith of the once persecuted and often humble early Christians.

27. New People. — Out of the barbarous years of beginning, the northern and western tribes conquered by Rome now began to collect themselves into proud and independent states. They had many ties of kinship. They had a common heritage of mythical gods who taught them the qualities of bravery, loyalty, love

VALKYRIES CARRYING SLAIN HEROES TO VALHALLA

"And the Valkyries on their steeds went forth
Toward earth and fights of men." — *Arnold.*

of home, and personal freedom. They did not build temples as had the Greeks and Romans, but worshiped in the forests like children of Nature.

Odin, or Wotan, as he was also called, was the All-Father. With his warriors he lived in Valhalla, where they feasted on the flesh of the wild boar roasted each morning. After the feast, the heroes rode out to fight until cut in pieces to be made whole again in Valhalla. The messengers of Wotan were the Valkyries, warlike maidens who galloped about the battle fields to gather up the slain warriors and take them safely back

to Valhalla. There the heroes were to aid Wotan in his final conflict with the giants. The Valkyries' armor lighted the northern sky with a strange light that we now call the Aurora Borealis. The Valkyries rode across a rainbow bridge to gain Valhalla.

Woven in the myths of the gods were the epic stories of heroes. These tales of gods and men, of magic, of love, of contests, of deceit, of punishment, of life, and of death, tell of the good rich earth from which we came, for we are the descendants of those very people who created such heroic legends.

Perhaps the best way for you to imagine how that race of gods and heroes lived is to hear a part of the story in the music of **The Ride of the Valkyries* by Wagner.

To listen: Prepare your notebook headings.
Listen quietly.
Listen again and ask yourself these questions:
How does the music move?
What do I hear that suggests the ride of warriors?

28. New Leaders. — It is not surprising that from the red blood that flowed in the veins of *Teutons* and *Celts* there should come men who were leaders. The greatest of the new leaders was Charlemagne (shär'lē-mān), who first was king of the western tribes and later was crowned in St. Peter's Church in Rome on Christmas day as the emperor of what had once been called the Roman Empire. He ruled all of western Europe except the British Isles and Scandinavia.

Charlemagne was a remarkable man. Not only was he a powerful warrior, but he had some idea of the value of education for his people, an unusual quality in a man of his time and place. He fostered the arts of peace as

well as of war. Through his power in shaping an orderly government from the barbaric people of his kingdom, Charlemagne managed to carry his people forward in the ways of civilization. He was an ardent adherent of the Church at Rome, and the Church was at that time the greatest force in conserving civilization. In Aix-la-Chapelle (ĕks′-là-shà′pĕl′), his birthplace and his favorite city, Charlemagne built schools, palaces, and a fine church. He was a lover of music, and among the many rich gifts sent to him from near and far was an organ for his church at Aix-la-Chapelle. This organ came from the far-off city of Bagdad and was presented to him by the famous Haroun-al-Raschid!

Two songs have come down to us from that far-off time:

**Hymn of Charlemagne*

Veni, creator spiritus,	Come, holy Spirit,
mentes tuorum visita,	Visit the minds,
imple superna gratia	Fill with supernal gratitude,
quae tu creasti pectora.	The hearts thou hast created.

**Lament for Charlemagne*

Soldier, rest
With the blest
Where the stars gleam afar. All the war
Now will cease.
Safe in peace,
Soldier, rest.

Read the words again and then play the records.

To listen: Prepare your notebook headings.
What feeling or emotion does the music reveal?
Do you know a hymn that is similar to the *Hymn of Charlemagne?* What is a lament? Compare it to *Taps.*

Charlemagne was buried in the church at Aix-la-Chapelle. For his burial he was dressed in his royal robes and his sword was placed in his hand. His body then was placed on his throne, erect, and kingly still. Many people have visited the tomb of Charlemagne. Bayard Taylor, an American poet, put into a poem what you would feel no doubt if you were to visit the famous spot. Imagine yourself standing in the church as you read Taylor's stirring lines.

I thought upon the day when he, whose dust I stood upon,
Ruled with a monarch's boundless right the kingdoms he had won, —
When rose the broad Alps in his realm, and roared the Baltic's wave,
And now — the lowest serf might stand, unheeded, on his grave.

And ruthless hands despoiled his dust, attired in regal pride,
The crown upon his crumpled brows, and Joyeuse by his side, —
Whose rusted blade, at Ronceval, flamed in the hero's hand
In answer to the silver horn of the Paladin, Roland.

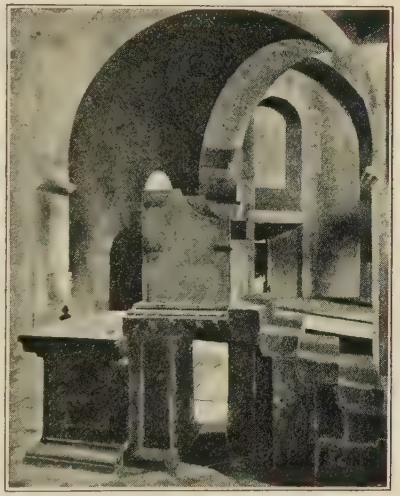
I stood on that neglected stone, thrilled with the glorious sound,
While bowed at many a holier shrine the worshippers around, —
And through the cloud of incense-smoke burned many a taper dim,
And priestly stoles went sweeping by, — I could but think of him!

I saw the boy with yellow locks, crowned at St. Deny's shrine;
The emperor in his purple cloak, the lord of all the Rhine;
The conqueror of a thousand foes, in battle stern and hard;
The widowed mourner at thy tomb, O fairest Hildegard!

Long pealed the music of the choir through chancel-arch and nave,
As, lost in those old memories, I stood upon his grave;
And when the morning anthem ceased, and solemn mass began,
I left that minster gray and old, — the tomb of Charlemagne.

As famous as Charlemagne were the leaders of Britain. Though the Romans left many valuable signs of their stay in Britain, such as excellent roads

built to move their armies, they never succeeded in conquering the brave Britons. King Arthur and his Knights of the Round Table were the early leaders of Britain. Their names are legendary. But the name of King Alfred the Great stands in the clear light of history as the man who began to shape the life of England toward high ideals of justice and liberty.



THE THRONE OF CHARLEMAGNE AT AIX-LA-CHAPELLE

The simple throne of a great king.

Around the lives of these kingly leaders cluster the names and deeds of many heroes. As you go along your journey you will see that out of the thoughts, the deeds, and the characters of the western peoples came the beauty of their languages, their literature, their art. Of all these, music has often been the happiest influence because it strengthens and refreshes the heart of men. *Music is the "voice of man's heart."*

DISCUSSION SENTENCES

1. Rome was situated in a strategic position between the East and the West.
2. Rome's chief activities were conquest and government.
3. Rome preserved the peaceful arts of Greece as the Roman legions marched westward.
4. The Romans loved the martial music of the trumpet.

5. The trumpet is a symbol of power. Its tone quality is strong and vibrant. It is a wind instrument made of brass.

6. A carol is a song of happiness. In Christian worship a carol praises the birth of Jesus, the "Prince of peace."

7. A carillon is a set of bells tuned to play music.

8. A bell is a symbol of Christian worship.

Thought Questions

1. Greek and Roman gods feasted on nectar and ambrosia. Teutonic gods feasted on the meat of the wild boar. What differences in character do these customs represent?

2. When Robert Louis Stevenson went out to the Samoan Islands, the natives flocked to see the white men on board the boat. Stevenson said of the natives: "I was now to see what men might be whose fathers had never studied Vergil, had never been conquered by Cæsar, and never been ruled by the wisdom of Gaius or Papinian." How do you think Stevenson valued Roman civilization for his race? In spite of the sternness of Roman rule what benefits came to the people who came in close contact with Rome?

3. Why do you think that the title *Trumpets and Bells* is appropriate for this chapter?

Special Activities

1. Set aside a story-hour for which members of the class have prepared interesting accounts of the legends of the gods of the North. (An excellent source book is *Myths and Their Meaning* by Herzberg.)

2. Read aloud the story of how King Alfred used his gifts as a musician to outwit an enemy (Chapter III, *Child's History of England*, Dickens).

3. Investigate the origin of the trumpet and of the organ.

4. Make a collection of famous pictures of St. Cecilia and of the Holy Night.

Special Readings

Ben Hur, Wallace

Stories of Charlemagne and Twelve Peers of France, Church

Musical Recognitions

In Part I of your textbook you have had the following distinctive examples of music:

1. Chant of the Eagle Dance
2. Hebrew chants
3. Greek songs
4. Hymn to Apollo
5. I Have Lost My Eurydice
6. Rienzi Overture
7. Silent Night
8. Christmas Bells
9. Ride of the Valkyries
10. Hymn of Charlemagne
11. Lament for Charlemagne

Each of these selections is distinct in character. You are now familiar with them. Your teacher will play each one without giving the title, composer, or performer. See how many of the selections you recognize by: title (T); composer (C); performer (P). Decide upon suitable abbreviations for each T., C., P. (Nos. 1, 2, 3, 4, 8, 10, 11, omit Composer).

Score your accuracy from answers given by teacher or class. Make three trials. Record your score by a check for each recognition. Record number of perfect scores in last column.

Score Card for Recognition Abilities

Selections	First Trial			Second Trial			Third Trial			Perfect Score
	T.	C.	P.	T.	C.	P.	T.	C.	P.	
1										
2										
3										
4										
5										
6										
7										
8										
9										
10										
11										

My Musical Measure

(See the directions on pages 5–6.)

1. Enter chapter quotation. Give your estimate of it.
2. Enter Tool Word sentences.
3. Record selected Discussion Sentences and Thought Questions.
4. Report personal and class Special Activities; Readings.
5. Record Scores of Recognition.

PART II — DAYS OF KNIGHTHOOD

CHAPTER IV

GALLANT NAMES AND SONGS

What joy to capture song from sound and send
It throbbing through the hearts of men.
— Emily Selinger.

In Part I you glimpsed the origins of people and music. You saw the happy effect of music upon people's lives as civilization progressed from the East to the West by way of Greece and Rome. You saw a great religion take root in Rome, the world-city, a religion whose gentle music was stronger than the Roman trumpet. Rome's successor as ruler in the West was Charlemagne. When Charlemagne died, no man could hold his kingdom together.

In Part II you will hear what happened. It is an inspiring story of knighthood, which grew out of a way of living known as the feudal system, during a long period of time named the Middle Ages. The theme of the story is fighting, work, play, and worship. Out of the activities of these days a typical music developed.

Do you know:

1. How a knight won his honors?
2. Why fighting was so necessary in the days of knighthood?
3. What chivalry means?
4. Why knights were skillful musicians?

The days of knighthood were a period of almost continuous warfare, but even so singers and minstrels carried on the recreation provided by the bards of older days. During this period the mastersingers planted

the seeds of music schools and musical organizations. The lute and the violin became popular instruments.

Tool Words

knighthood	castle	recreation	jongleur
feudal system	nobles	troubadour	minstrel
Middle Ages	Holy Grail	minnesinger	mastersinger
chivalry	crusade	proxies	lute
			violin

Windsor Castle

This old castle on the Thames near London is now a royal residence. Its stone walls and towers remind us of the days long ago when a castle was the home and fortress of a feudal lord.

1. Feudal Lords

29. Life in a Castle. — When Columbus set sail on the vast Atlantic to make his famous western voyage, he left behind him a world of kings and nobles. But the kings had little power. The strong men of the kingdom, who had won large grants of land from the crown for their services in war, called themselves feudal

lords, or nobles, and were more powerful than the kings themselves. Feudal lords lived in a manner that made them bold and ready to fight for great or little causes. Each nobleman lived in a castle which was both his home and his fortress. For the protection of himself and his family, he kept in the castle companies of soldiers, or knights, as they called themselves. Living on the lands attached to each castle were the people who were the workers for the masters of the castle. Each castle was a little world in itself. Such was the feudal system of the Middle Ages.

Perhaps you have read Stevenson's fine story, *The Black Arrow*. He describes vividly the stir of busy life in a castle:

> The house was filled with hubbub. The court rang with arms and horseshoe iron; the kitchens roared with cookery like a beehive; minstrels, and the players of instruments, and the cries of tumblers sounded from the hall. All guests were made welcome. Minstrels, tumblers, players of chess, the sellers of relics, medicines, perfumes, and enchantments, and along with these every sort of priest, friar, or pilgrim, were made welcome to the lower table, and slept together in the ample lofts, or on the bare boards of the long dining hall. The buttery, the kitchens, the stables, the covered cart-shed that surrounded two sides of the court, were all crowded with idle people . . . received by the knight through policy, and because it was the fashion of the times.

2. Winning Knighthood

30. Why Men Fought. — In those days many men were soldiers because they felt the need of protection against numerous enemies. But fighting was like a game that thrilled men to action. So well did fighting suit the spirit of the times that a boy's great ambition was to be trained in the skills of warfare. Knighthood was

an honorable profession. The causes for which knights fought were: to uphold the right, to protect a noble lady, to win honor in combat. To become a knight, a young man must be trained in valor and in gentleness, for, curious as it may seem, next to his ambition to stain

THE VIGIL

During the night before the young squire receives the honor of knighthood, he "watches his arms" before the altar.

his sword with the blood of an enemy, a knight's keenest desire was to win the smiles of his chosen lady. For

> ". . . when the tide of combat stands,
> Perfume and flowers fall in showers
> That lightly rain from ladies' hands."

The causes for which knights fought became the ideals of a code of living and thinking which they called *chivalry*. A pure heart and gentle manners as well as skill at arms were the attributes of a chivalrous knight.

3. Deeds of Valor

31. Names That Live. — In the days of knighthood people were accustomed to many hardships. Some suffered the pains of disease; some suffered the tyranny

Joan of Arc Listening to the Voices

of unjust laws; many suffered the unhappiness of constant warfare. But out of their very hardships men and women of both high and humble birth performed deeds of courage that stir our hearts. We like to remember brave Wallace and Bruce fighting for the liberty of Scotland; gallant Joan of Arc listening to heavenly voices and leading France to victory; William Tell obeying the cruel order of the tyrant and then fighting for Switzerland's independence. These heroic

names have lived in story and in music as well as in history.

A Hero Story-Hour in Poetry and Music

Arrange a class program for a story-hour of these heroes: Wallace and Bruce; Joan of Arc; William Tell. Appoint members of the class to tell briefly and interestingly the events that led each of these heroes to action. Follow each story with suitable poetry and music. The following is a suggested order of program and material for the program.

I. Wallace and Bruce, The Story

**Scots Wha' Hae' wi' Wallace Bled*, A War Song from the poem by Robert Burns. Read the poem aloud before listening to the song.

II. Joan of Arc, The Story

Farewell to the Forest

(To be read aloud)

"Thou little darling town of Domremy,
Good night! Thou winkest with thy lids of vines,
And layest down within the golden stream
Thy yellow thatches and thy poplars pale;
And thou, too, art upgathered in home-fields;
But thy Jeanette must pass away from thee.
O little town, hush still thy breath and hark!
Amid thy narrow streets are angels arming,
And o'er thy stepping-stones immortal feet
Are bearing light the undying fleur-de-lis." [1]

Adieu, forêts (*Farewell to the Forest*) — Chaykovski (chī-kôf'skĕ)

**Hymn of Charlemagne* (See page 47)

(When the French army stood before the walls of Orleans with the Maid in command, she asked the soldiers to sing the *Hymn of Charlemagne*. Do you know the outcome of the siege of Orleans?)

[1] From Percy Mackaye's *Jeanne d'Arc*, by permission of The Macmillan Company, publishers.

III. William Tell, The Story

William Tell, A Poem, William Cullen Bryant

*Overture to *William Tell*, Rossini (rōs-sē'nē)

At Dawn	The Calm
The Storm	Finale (fē-nä'lĕ)

What events in the story does the music describe?

32. The Red Cross. — To be a "just and faithful knight of God" was the highest ideal of knighthood. To seek the Holy Grail[1] had been the quest of knights in the early days of knighthood. But now arose a new cause to be defended in the name of Christ. Word came to Europe that the sacred place of the Savior's birth had fallen into the hands of the Turks in the Holy Land. The call went out to the knighthood of Europe to arm themselves for a holy war. Each knight wore on his shining armor a red cross, the sign of the war of the Cross. These wars were called the *crusades*. Never before had the men of Europe been united in so great an undertaking. Waves of religious enthusiasm and the thrill of adventure called thousands of men to the crusades.

THE WILLIAM TELL STATUE IN ALTDORF, SWITZERLAND

"The bitter cup they mingled
strengthened thee
For the great work to set thy
country free." — *Bryant.*

[1] The cup which, tradition says, Jesus used at the last supper.

For more than two hundred years fresh generations of young knights left their homes to march wearily over the hot sands of Syria. Many thousand knights lost their property and their lives. So many of them were killed that the crusades brought about a great change in the life of Europe. Although they failed to

Richard the Lion-Hearted in Battle

"What brave chief shall head the forces
Where the red-cross legions gather?
Best of horsemen, best of horses,
Highest head and fairest feather." — *Scott.*

drive the Turks from Jerusalem, the crusades were a high tide in the heroism and chivalry of knighthood because men fought and died for an ideal.

As they marched the crusaders often sang. Music helped the weary marchers to hold to their courage. Two of their old songs have been preserved for us: **Crusaders' Hymn* and **Duke of Marlborough.*

Why did the crusaders sing a hymn? Does the *Duke of Marlborough* suggest defeat or victory? Why? Are you reminded of a popular modern tune by the *Duke of Marlborough?* What is it? When was this old song of the crusaders given the title *Duke of Marlborough?*

4. Songs of Chivalry

33. Play Life. — Men could not be busy always with warfare. From the king to the youngest knight there was occasional need for hours of recreation and pleasure.

Boston Museum of Fine Arts

Bavarian Hunting Horn of the Seventeenth Century

It is carved with scenes from the life of St. Hubert, the patron of hunting.

What was their play-life like? There were no cars or moving pictures or radios, but you may be sure that folk were just as eager for recreation then as we are to-day. They chose their pleasures to suit their tastes just as we do. Hunting and jousting (jŭsting — a kind of mimic warfare) were their pleasures for active and vigorous fun. But for hours of gentler pleasures, music-making was the highest enjoyment of knightly company.

Years back when Rome was captured by the tribes of Goths, Roman comedians, the professional entertainers of noble Romans, were eager to escape the invaders.

Poor fellows! No doubt they were so glad to be free that they did not hesitate to wander over Europe in search of new audiences for their clever tricks and songs. They were welcomed by those tribes of western folk who delighted in the tales and music of bards.

So now in the days of knighthood a new race of entertainers known as *minstrels* grew up who were a combination of the old-time kingly bard and the jovial comedian. In the castle, around the fireside, and at the feast, the music of the minstrel was welcomed eagerly.

34. Noble Singers. — But knights were not content merely to enjoy the music of a humble minstrel. Every knight of parts became a poet and musician of skill, because such arts added to his renown as well as his pleasure. Even so proud a king as Richard, the Lion-Hearted, declared with pride that he was a "guild-brother of the joyful science" to his chief musician, Blondel.

For an entertaining account of Richard and Blondel read Chapter XXVI of *The Talisman* by Sir Walter Scott.

Knights vied with one another in the invention of new songs. In France, knightly singers in the south called themselves *troubadours* (trōō′bȧ-dōōr), and in the north *trouveurs* (trōō′vûr′). English knights used the French title because at that time the French language was spoken by all English people of fashion. In Germany knightly singers called themselves *minnesingers* (mĭn′ĕ-sĭng′ĕr). *Minne* comes from the German word for *love*, and the theme of the minnesingers' songs was usually love.

Knights brought back from the crusades memories of music heard in the East. Soon little Eastern tunes and rhythms crept into the troubadours' songs, greatly enriching the more familiar homeland ways. Did the knights forget the strange new instruments they had seen and heard in the East? *Plucking* the strings of a

THE CONTEST OF THE MINNESINGERS

In honor of the birthday (1207) of Lady Elizabeth, knightly singers met in Wartburg Castle to engage in a contest of song.

lute or a harp had been their favorite manner of playing an instrument, but they did not forget the sound of a *bow* drawn across the strings as they had heard it in the East. So it was that *violins* came from the East into Europe.

Lutes and violins were well suited to the songs of the knights, inspired, as they usually were, by romantic love and heroic deeds. The sounds of the strings of the lute or violin blend well with the voice in song, and so these instruments were well suited to the singers of the time. **Summertime* is one of the best of the minnesingers' songs.

35. Proxies. — Noblemen had very decided ideas of the dignity becoming to a knight. They did not always care to perform in public the music they had taken so much care to compose in private. So for the hours of entertainment in their castles each knight had a proxy,[1] or a favorite musician, whom he retained in his service to play in his stead. The proxies or hired musicians were called jongleurs (zhôn′glûr′) or minstrels. They were very clever. They could amuse an audience with jokes, quips, and tricks much as a modern juggler in the circus. Indeed our word *juggler* is the English way of saying *jongleur*. The black-faced minstrel who amuses us to-day is a brother-singer of that old minstrel of long ago. Minstrels were remarkable performers on a variety of instruments such as the lute, the violin, the bagpipe, the tabor,[2] the harp, and the gittern.[3]

THE JESTER

The gay jester, or jongleur, plucks the strings of his lute in a merry tune.

Next to his trusted military advisers, a nobleman valued his minstrel. Hear how King Richard greets Blondel:

---

[1] Proxy: a personally appointed representative.

[2] A small drum.

[3] A guitarlike instrument.

"Blondel de Nesle!" he exclaimed joyfully; "welcome from Cyprus, my king of minstrels!"

Read the remainder of the greeting in Chapter XXVI, *The Talisman*. Do you know the story of how King Richard's life was saved by his minstrel?

36. Songs They Sang. — Most of our knowledge of the troubadours' music is legendary. But from a race of singers a few songs survive. Adam de la Halle was a troubadour of great fame. He wrote a little musical comedy when he was in a pleasant humor. He called his play *Robin and Marion*. Two songs you will like to hear are: **Robin Loves Me* (Robins m'aime), **I Have a Pretty Cake* (J'ai encore un bel pâté). Two other famous troubadours were de Coucy and Thibaut (tē′bō′) of Navarre. We have two of their songs also: **Begging Mercy* (Merci clamant) by de Coucy, and *Neither Bad Times* (Pour mal temps) by Thibaut. The titles are given in French but the English titles suggest the meaning of the songs. De Coucy went to the crusades with King Richard. He

THE WANDERING MUSICIAN

Village children crowd about him to beg another tune.

was killed in battle. His song expresses suffering and sorrow. Thibaut was a French nobleman famous for his unhappy love for Queen Blanche. His song declares that neither bad luck nor long absence can change his faithfulness to his queen.

37. Passing of Knighthood. — The crusades were the beginning of the end of knighthood. With the passing of their masters, minstrels and jongleurs fell into troubled days. They missed the support of the knights. They forgot the music of the troubadours and became wandering players. They amused the ignorant crowds about the market-place. The old minstrel harp in the castle was silent.

38. Guilds. — The German minnesingers had not followed the custom of the troubadours in employing minstrels to perform their music. The minnesingers used no proxies but sang their own songs and held famous contests in which the knights appeared to perform their own music. With the passing of the minnesingers a very interesting thing happened in Germany. It was the custom in German towns for workmen to form themselves into guilds or societies. Thus each trade had its guild, or brotherhood of workers. Being lovers of music, the sturdy German tradesmen and artisans organized themselves within their guilds into companies of musicians. Music-making became the greatest pleasure of guild members. The candlewick makers, the shoemakers, the butchers, and the bakers vied with one another to excel in music-making. These humble but honest men called themselves *Meistersinger* or mastersingers.

The mastersingers were of course able workmen.

But when they composed their music, they thought of it very much as they thought of any piece of work. They had rules and ways to make music just as they had definite rules for making shoes or bricks. At length their greatest interest in music was not how to enjoy its beauty, but how to observe a rule in writing it. They held contests to see who had followed the rules best.

Have a member of the class tell the story of *Die Meistersinger* by Wagner (väg'nĕr). At the close of the story listen to the famous prize song: **Walter's Prize Song.*

Why did the mastersingers award the prize to Walter?

TWO BOYS MAKING MUSIC

These young music students have a music book and a lute. Why do you think they enjoy making music?

Two things of importance grew out of the plodding study of the mastersingers. Schools for music study were established in several towns. Folk who played on instruments were organized into town bands under the protection of the governor of the town. Poor wandering musicians who had been without lawful rights or social regard now began to lead safer and happier lives.

The music of the mastersingers was not so poetic or clever as that of the troubadours and minnesingers, but think of the good times those master-workmen must have had, meeting together in the evening after their

labor to make music. The humble as well as the proud singers of those days knew

What joy to capture song from sound and send
It throbbing through the hearts of men.

Discussion Sentences

1. A castle gave hospitality to all kinds of people.
2. Feudalism was a system of land-holding, war service, and protection.
3. Chivalry grew out of the ideals of knighthood.
4. The crusades enriched the life of Europe.
5. Music gave knighthood wholesome recreation.
6. Music encouraged gentle manners.
7. Music continued to aid the growth of language.
8. The lute was an outgrowth of the harp.
9. The violin came into Europe through the crusades.

Thought Questions

1. Why was French the court language of English minstrels?
2. What music-customs of feudal life are shown in the quotation from *The Black Arrow* (page 55)?
3. How did music help to improve language?
4. Was the music of the lute used independently or to accompany singing?
5. What differences would there naturally be between the music of the knights and the music of the mastersingers?
6. What great benefits came to music through the work of the mastersingers?

Special Activity

If you can visit a museum, examine the instruments preserved from the Middle Ages. If you cannot visit a museum, sketch in your notebook illustrations of knightly instruments. Such illustrations may be found in books with which your local library will supply you. Write under each picture the method of producing the tone.

Special Readings

The Black Arrow, Stevenson
Ivanhoe, Scott
The Talisman, Scott
Jeanne d'Arc, Percy Mackaye
Scottish Chiefs, Jane Porter

My Musical Measure

(See the directions on pages 5–6.)

1. Enter chapter quotation and give your estimate of it.
2. Enter Tool Word sentences.
3. Record Discussion Sentences and Thought Questions as selected by teacher and class after class discussion.

CHAPTER V

FOLK MUSIC

They chant their artless notes in simple guise,
They tune their hearts, by far the noblest aim.
— Burns.

Country life and village life were necessary to feudalism. The support of feudal lords and their large bodies of men-at-arms depended on the work of the men and women who belonged to the farms and villages that formed a part of each nobleman's estate. How those humble men and women found enjoyment in their work through music and how they unconsciously created a new kind of musical art is the subject of this chapter.

Do you know:

1. Why all men were not noblemen or knights?
2. How singing helps work?
3. Why it is a pleasure to sing and dance?

Folk music grows out of national feeling and unconsciously creates lasting designs in mode, melody, rhythm, and form.

Tool Words

folk music	rhythm	imagination	form
nationalism	syncopation	ideas	balance
major	patterns	themes	binary
minor	emotions	phrases	ternary
melody			cadence

1. Singers in the Sun

39. Workers. — Many folk of the feudal days were neither knightly troubadours nor paid minstrels.

They were the workers in field, in forest, and in village. While the master was busy with his affairs of arms or chivalry, the workers supplied the castle with food from the fields and forest; with material for clothing from flax and wool. Theirs was a busy life, for when the needs of the castle were supplied, they had their own

Village Festival

The two musicians under the tree have a fiddle and a bagpipe.

needs to meet. Practically everything needful for food, clothing, and shelter was provided by the labor of country and village folk.

40. Making Labor Light. — Those simple country-folk found a way to make their tasks lighter. They learned that in some magical way singing lightens labor and sweetens tasks. They found that singing lips make a light heart.

Have you ever watched a little child playing happily and heard him singing a little tune right out of himself? That is much the way the songs of simple people came. Lassies singing at the bleaching of their clothes; mothers at the cradle; children at a game; women knitting in a sunny doorway; fishermen on the river; carolers at Christmas; sailors on the sea; herdsmen on the hillside; harvesters in the fields; indeed a song for every kind of activity. This music of the heart we call *folk music*.

TAMBOURINE OF PROVENCE

This delicately carved drum, made in the eighteenth century, may have been used, with a flute, to make the music for the *tambourin*, a gay old Provençal dance in $\frac{2}{4}$ time.

There were many high days, holidays, and festivals in olden times. Possibly you have been to an old-time country dance. There in a corner sits the fiddler playing away so briskly while people old and young dance with light feet and smiling faces. Sometimes the fiddler stamps his foot and calls out directions for the dancers, who laugh and whirl away. They weave in and out in a gay pattern of steps. They swing the grapevine; they reap the harvest; they choose a new partner. Just to watch them makes you feel quite jolly and eager to join in the

gay music that sets your feet to moving. Even so, in England, hundreds of years ago, country and village folk amused themselves.

Ask a member of your class who is an excellent reader to read the poem *The Ballad of the Fiddler* by Seumas O'Sullivan. To give yourself a hint of its charm try these stanzas aloud:

He had played by the cottage fire
Till the dancing all was done,
But his heart kept up the music
When the last folk had gone.

So he came through the half-door softly
And wandered up the hill,
In the glow of his heart's desire
That was in the music still.

When the day's work was done, dancing on the green to celebrate rest from labor or a special festivity of the season was the greatest pleasure humble folk desired. They danced with light hearts after labor well done.

Do you know how *May Day* originated?

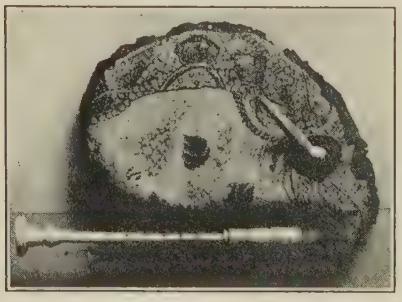
41. Folk Music Like a Mirror. — Folk music is like the people who make it. If people have suffered from tyranny or from long gloomy winters of ice and snow, the sadness of their lives creeps right into their songs.

Stevenson said laughingly that every Scottish poet had a song in praise of "blazing fires and stout potations," because Scots long to "get indoors out of the wind, to sit by the fire, and swallow something hot."

Ewing Galloway

PEASANTS OF BRITTANY READY TO PLAY FOR A VILLAGE FESTIVAL

If people are bold and dashing, or sad and oppressed, or tender and loving, or dreamy and romantic, the same spirit is in their music. Folk music is like a mirror held up to people: it gives back a true reflection of what they are. Folk music reflects the customs and disposition of a nation. Each country has a disposition or temperament all its own. The temperament of a country is made of the feelings, thoughts,



FRENCH CORNEMUSE (BAGPIPE)

This instrument, made of tapestry and ivory, belonged to a shepherd of the eighteenth century.

deeds, and customs of its people. It is called *nationality*. Folk music always shows very clearly the nationality of the folk who make it. Here are some little phrases that belong to certain countries:

La Belle France	Grand Old Scotia
Merrie England	Castles in Spain
Magic Ireland	Dark Russia
Sunny Italy	

How do these phrases help you to understand nationality?

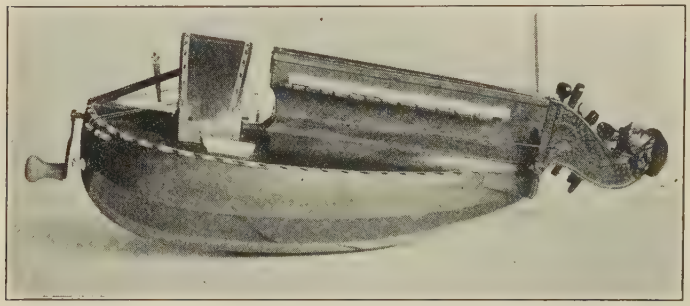
Ewing Galloway

TARANTELLA

The name of this Italian folk dance came from the idea that the wild measure of the dance would cure the bite of the tarantula.

42. Listening to Folk Music. — The world is rich in folk music. Every country has its characteristic songs and dances. Countries even have their favorite instruments. The balalaika (băl′ȧ-lī′kȧ) is a Russian folk instrument somewhat like a guitar with three

strings and made in a variety of sizes. Its tone has "dash and brilliance." Can you make a phrase that will be just as descriptive of the hurdy-gurdy of France, the bagpipe of Scotland and France, the mandolin of Spain and Mexico, and the fiddle of Great Britain?



FRENCH VIELLE (HURDY-GURDY)

The crank turns a wheel which scrapes the strings. The strings along the side are drones, that is, they sound the same tones continuously. Over the bass provided by the drones, the melody is played by the keyboard on two upper strings. This instrument was very popular for dances and weddings.

You will want to hear a great many folk songs and folk dances from many different peoples. As you listen ask yourself these questions:

What kind of people made this music?
Which music came from happy people?
Which music came from sad people?
What do I know about the customs, ideals, or events that made the song or dance to which I am listening? In answering this question think of folk music as the result of

I. Work: sea; mountains; fields; cities
II. Play and customs
III. Ideals: love; patriotism; honor; religion

The following program shows that such songs and dances are characteristic products of all races.

*A Program of Folk Music

(All these titles may be found in the record lists in the Appendix.)

Italy: Santa Lucia; Vieni sul mar (Come to the Sea); Tarentella; Stornelli

France: French Folk Songs; Gavotte; Rondo (Amaryllis)

Spain: Farruca; Buleria (Spanish Gypsy Dance Songs)

England: Barbara Allen; O No, John; Sellinger's Round; Gathering Peascods; John Peel

Scotland: Scots Wha' Hae'; A Hundred Pipers and A'

Wales: All Through the Night; The Dove

Ireland: Next Market Day; Ballynure Ballad; Medley of Hornpipes; Medley of Jigs

Scandinavia: Norwegian Mountain March; Norwegian Echo Song

Germany: How Can I Leave Thee; May's Gentle Zephyrs; Broom Dance

Switzerland: Mountain Yodels

Austria: Liebesfreud; Liebesleid

Russia: Siberian Prisoner's Song; Volga Boatmen Song

Hungary: Gypsy Czardas

Czechoslovakia: Dance Song: O'er Tatra's Mountains Flashed the Lightning

Greece: Dance Songs of the Mountaineers

Poland: Poland is not yet Dead in Slavery

A Folk-Music Project

Divide your class into four sections to represent the following groups of countries:

I. Italy, France, Spain
II. England, Scotland, Wales, Ireland
III. Scandinavia, Germany, Austria, Switzerland
IV. Russia, Hungary, Czechoslovakia, Greece, Poland

Choose your selections of folk music from the above groups of countries. Let pupils be appointed from each section to report on the characteristic custom, national feeling, thought or ideal that each folk-music selection represents. Use the questions on page 76 as your guide.

2. Patterns

43. Design. — Singing their artless songs with natural simplicity, makers of folk music unconsciously sang and danced by *patterns*. Perhaps you had not thought that music is made by patterns, but the secret of much of its beauty is in that fact. Back of all music is first some kind of *feeling* or *imagination*. The emotion takes *shape* in the musician's mind in very definite designs. A little knowledge of how musical patterns are made will greatly increase your pleasure in listening to music. Folk music is made by such clear and delightful patterns that we could choose no better music for the study of musical design.

44. Modes Major and Minor. — Music begins with *feeling*. Listen to any group of folk songs and as you listen ask yourself which of the songs makes you feel happy? or sad? or gay and light-hearted? Can you tell why? Music that makes you feel happy, or in a sparkling good humor, or peaceful, is called *major*. Music that makes you feel sad, or dreamy, or very thoughtful, is called *minor*. Thus you see that music has two broad *modes*, major and minor, that express a multitude of feelings. What do you think the word *mode* means? How does it remind you of *mood?*

Demonstration: *Problem: How does music express the modes, major and minor?*

What to use: A piano and your ear.

What to do: Your teacher or a pupil will show you at the piano that the foundation of our music is a group of tones moving in an orderly succession that we call a *scale*. You will hear that the scale takes its name from the initial key and that a scale may begin on any pitch.

What happens: As you listen to a number of keys you will hear that the tones of the scale always follow a definite pattern. When the pattern is the familiar series

do,	re,	mi,	fa,	sol,	la,	ti,	do
1	2	3	4	5	6	7	8

we call the scale *major*. When the pattern is the series

la,	ti,	do,	re,	mi,	fa,	si,	la
6	7	1	2	3	4	♯5	6

we call the scale *minor*.

Conclusions: The minor mode pattern is made from the major mode pattern by the simple device of beginning the minor key on the sixth tone of the major key and *raising* the seventh degree (sharping 5) of the minor series. Thus each major key has a *relative* minor.

Practical application: Listen to enough major and minor keys played on the piano, or better still sing them yourself, to have the *feeling* of major and minor. Apply the same test to your program of folk songs and folk dances. Apply it to all music you hear. Do you not think it a wonderful thing to create and express such a variety of feelings as joy and sadness by the simple patterns, major and minor?

45. Melody. — As a folk song is being sung follow it very softly with your voice. The succession of tones that you sing is called a melody. The word melody suggests its meaning as it comes so easily from your tongue. Tune is another word for melody. Melody is the body of song.

46. Rhythm. — As you listen to a folk dance show with your hand how the music moves. The movement that you feel is called *rhythm*. Follow the rhythm of the dance with your hand — softly down, across, up. Is it light or strong? gay or sad? lively or slow? delicate or vigorous? even or uneven? Can you tell why you enjoy moving your hands or feet with the rhythm

of music? Listen to a folk song. Do you still feel rhythm? Listen to a poem like

Scots, wha' hae' wi' Wallace bled,
Scots, wham Bruce has often led:
Welcome to your gory bed,
Or to victory!

Show with your hand how rhythmically the poem moves, how your voice rises and falls in strong and weak accents.

47. What Rhythm Does. — Rhythm, combined with melody, does two things at once. Rhythm creates feeling in music and rhythm *measures* the movement of music.

You have already learned that major and minor modes in music express very different kinds of feelings. Rhythm is the great assistant to melody in the expression of a variety of moods. What kind of movement do you think would express joy? sadness? Your imagination will tell you whether rhythm is sad or gay.

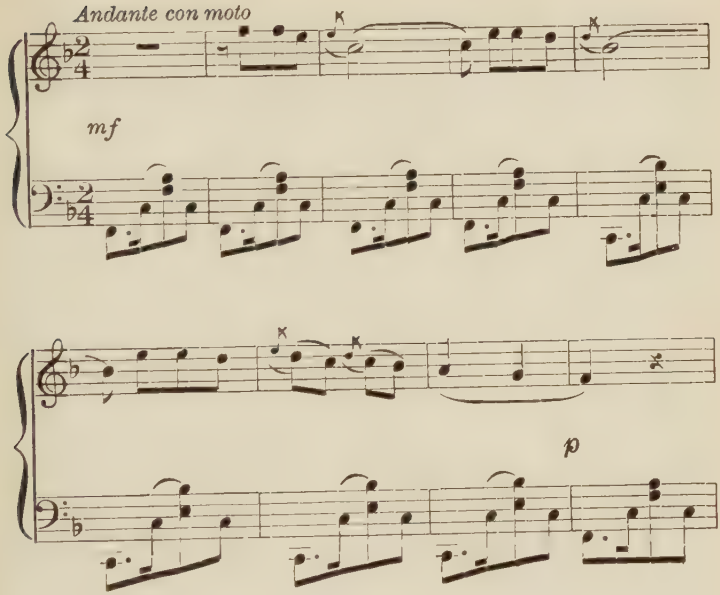
To Test Your Imagination: Listen to a group of folk dances of widely different characters. Describe the *feeling* of rhythm in each one. Keep a record of your impressions. Compare with class findings.

Your *ear* will tell you how rhythm moves in *measured* time. On pages 81–83 are four examples of *measure*.

As your teacher plays each example, mark the rhythm with your hand. Observe that on the first beat of each measure your hand moves *down* with a strong emphasis. Observe the number of beats that come before another strong beat occurs. Rhythm moves in measures made by a pattern of strong and weak beats. Measures that we hear most frequently are *two, three, four,* and *six* part measure, so called from the

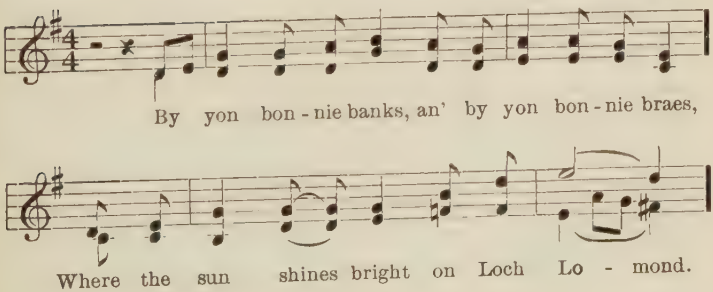
O Sole Mio (My Sunshine)

Eduardo di Capua



Loch Lomond

Old Scotch Song



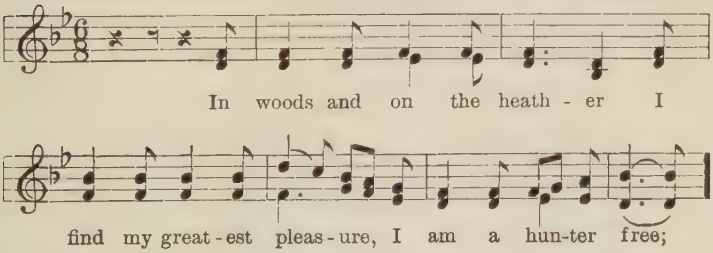
From Siberia

Constance Torby — Russian Folk Song

From these might-y riv-ers
Allegretto, sempre animato
mf
clear and blue, From these for-ests that I fear,
Breez-es waft my tho'ts to you, Lost home,

A Hunter's Life

Wilhelm Bornemann Folk Song (1827), F. L. Gehricke



number of beats felt in each measure. Your hand can aid your ear in discovering the measure of rhythm. Follow these definite hand-movements for each kind of measure:

Two-part measure — down, up

Three-part measure — down, left, up

Four-part measure — down, left, right, up

Six-part measure — down, down, left, right, up, up; or simply down, up

When six-part measure moves very rapidly, what is the easiest way to count the beats?

Some music has the peculiar quality of an *uneven* rhythm. Instead of falling regularly on the first beat of the measure, the strong beat shifts to a later beat of the measure. This effect is called *syncopation.* Test your folk-music program for syncopation. What people, would you say from their use of it in folk music, are fond of the effect?

Repeat your selection of folk songs and dances to give your ear much practice in discovering rhythms. You will be surprised at the great variety of feelings and measures your ear can distinguish. Rhythm is like a bright-feathered bird that moves with grace and ease.

Test your recognition of measures with your score card.

Score Card for Rhythmic Recognitions

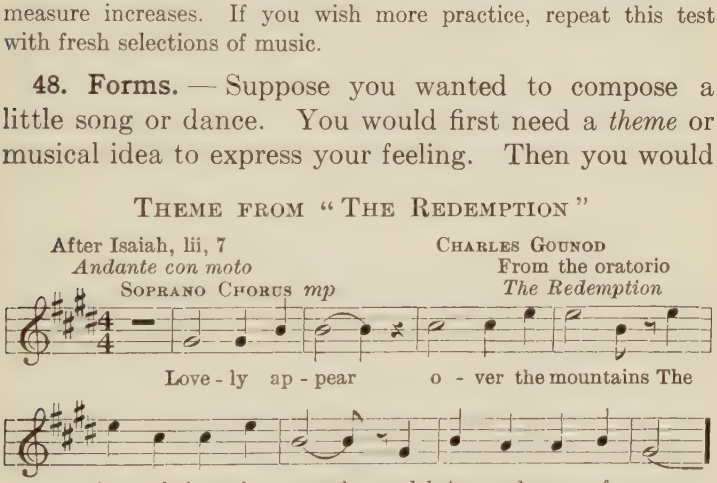
	First Trial				Second Trial				Third Trial				Perfect Scores
	2	3	4	6	2	3	4	6	2	3	4	6	
1													
2													
3													
4													

Ask your teacher to play any four folk songs or dances from your selections of folk music. As you listen, determine for yourself whether the music is in 2, 3, 4, or 6 part measure. Check in column that indicates your decision. Give yourself three trials. Mark your perfect scores.

Dances are in turn identified by their rhythms. Do you know what measure identifies the march? the reel? the polka? the fling? the tarentella? Test your recognition of dances from your folk-music program by their measures.

Rhythmic tests become more enjoyable as your ability to feel measure increases. If you wish more practice, repeat this test with fresh selections of music.

48. Forms. — Suppose you wanted to compose a little song or dance. You would first need a *theme* or musical idea to express your feeling. Then you would


THEME FROM "THE REDEMPTION"
After Isaiah, lii, 7
Andante con moto
SOPRANO CHORUS mp
CHARLES GOUNOD
From the oratorio
The Redemption
Love - ly ap - pear
o - ver the mountains The
feet of them that preach, and bring good news of peace,

need to organize your theme so that it would have a definite form or design. Music themes fall into *phrases*, or groups of tones, just as naturally as does our speech into groups of words. A good theme divides itself naturally into two or more phrases. Three themes, of which the first and last are alike and the middle one different, make a well-balanced song. A folk song is a perfect though simple example of music design or form.

A song might be uninteresting if there were only one theme, for music, like life, needs to be spiced with variety. A good pattern requires two or more themes to make an interesting song. Themes must balance each other if the song is to be beautiful. Look at the illustration of a music theme on page 85. How can even an untrained eye discover balance in the pattern?

A melody that is built of *two* balanced themes is called *binary form* or I–II. A melody that is built of two similar themes separated by a new theme is called *ternary form* or I–II–I. Repetition of a theme makes a well-balanced song pattern. How does *repetition* balance designs in automobiles or in airships or in clothes? How does repetition in music help your memory for a melody?

On page 87 are two very familiar old songs. As you listen to them or sing them yourself, decide which of them is binary, which ternary. Can you discover the *phrases* for yourself?

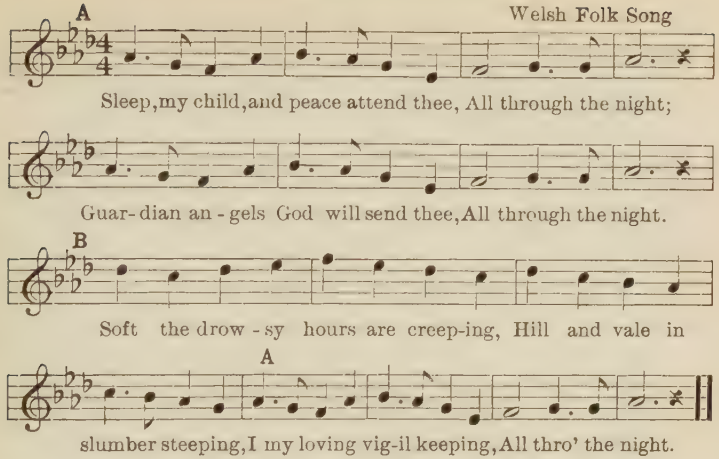
How do phrases naturally end?

Do you feel that just as the theme is ready to change, a point of rest comes in the music? That point of repose is a *cadence* (kā′dĕns). Where else does a cadence occur?

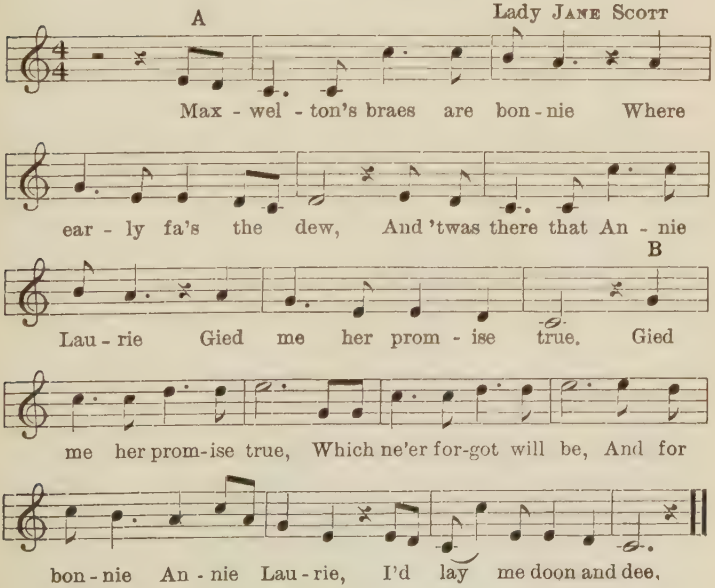
Listen again to a number of your folk songs and folk dances. Can you identify them as binary or as ternary form?

49. A Happy Ending. — This little story of music patterns will add much to your ability to be a good listener to all music. No one knows how folk music grew into its lovely forms. We do know that we enjoy it because it is well designed. The beauty and vitality of the world's best music rest on the patterns

All Through the Night


A
Welsh Folk Song
Sleep, my child, and peace attend thee, All through the night;
Guar-dian an-gels God will send thee, All through the night.
B
Soft the drow-sy hours are creep-ing, Hill and vale in
A
slumber steeping, I my loving vig-il keeping, All thro' the night.

Annie Laurie


A
Lady Jane Scott
Max-wel-ton's braes are bon-nie Where
ear-ly fa's the dew, And 'twas there that An-nie
B
Lau-rie Gied me her prom-ise true. Gied
me her prom-ise true, Which ne'er for-got will be, And for
bon-nie An-nie Lau-rie, I'd lay me doon and dee.

discovered in folk music, patterns which are the natural elements of a music that grows out of life. Folk music is indeed a clear record of the truth that *people and music belong to each other.*

Discussion Sentences

1. Folk music is a natural art.
2. Folk music is a well-designed art.
3. There is no beauty without balance.
4. Folk music reveals national feeling.

Thought Questions

1. What events help to create nationality?
2. Why is folk music enjoyable?
3. Why does music need patterns?
4. What are the elements of music patterns?
5. How has folk music been preserved through the years?
6. How can folk music help us to understand other people?
7. What is the meaning of the music terms: major, minor, melody, rhythm, binary, ternary, theme, phrase?

Special Activities

1. Two famous folk legends of the Middle Ages are the stories of Robin Hood and the Pied Piper. A program of Robin Hood ballads and readings, selected from *The Piper* by Josephine Preston Peabody, would make a very entertaining story hour. You will want to include *A Song of Sherwood* by Alfred Noyes. The poem begins:

> "Sherwood in the twilight, is Robin Hood awake?
> Gray and ghostly shadows are gliding through the brake;
> Shadows of the dappled deer, dreaming of the morn,
> Dreaming of a shadowy man that winds a shadowy horn."[1]

2. Arrange a program of folk songs and folk dances in costume. Ask the choral classes, the school orchestra, the domestic art class, and the physical education classes to assist.

3. List whatever discoveries you are able to make in the use of design in pictures, houses, clothes, cars, or other objects that may

[1] From *A Song of Sherwood* by Alfred Noyes (Collected Poems, Volume I, 1906), by permission of the Frederick A. Stokes Company.

interest you. Which designs are ternary? Which are binary? If you keep your eyes opened, you will be delighted at your discoveries in design.

4. Keep your ears open for the music you hear everywhere. Listen for patterns in mode, major or minor, rhythm, form.

5. This chapter is rich in opportunities for listening to music. In it you have trained your ear to listen for many beauties in music. To test your training, ask your teacher to select any five folk songs or dances that you have most enjoyed. As you listen to them once more, set the following five objectives for your recognition:

Nationality . . . . N (Check with initial, as E — England)
Major . . . . . M
Minor . . . . . m
Binary . . . . . B
Ternary . . . . . T

	First Trial					Second Trial					Third Trial					Perfect Scores
	N	M	m	B	T	N	M	m	B	T	N	M	m	B	T	
1																
2																
3																
4																
5																

What is the highest possible score in points? Compare your final score in this test with your final score in the test at the end of Part I. What is the rate of your improvement?

My Musical Measure

(See the directions on pages 5–6.)

1. Enter chapter quotation. Why is it suited to this chapter?
2. Enter Tool Word sentences.
3. Record Discussion Sentences and Thought Questions as selected by teacher and class following class discussion.
4. Make full report on Special Activity No. 3.
5. Record Scores of Recognitions.

CHAPTER VI

A MIGHTY FORTRESS

In rainbow harmony the theme to tell
Of sage and simple saint and noble knight,
Beggar and king who fought the gallant fight.
—Abbie Farwell Brown.

In the days of knighthood all classes of people were loyal to the Church. You remember that the crusades were fought to defend a Christian shrine. In this chapter you will learn how the faith of the early Christians grew into a political and religious power known as the Roman Catholic Church and how men united to break the rule of so strong an organization. You will learn too of the invaluable services that the Church and music rendered to all people of the Middle Ages.

Do you know:

1. Why men once called God a "mighty fortress"?
2. What caused the church of the Middle Ages to lose its power?
3. Why music was so important to the church?

Notation, skilled part-singing, harmony, and improvements in the organ are added to the growing art of music by the needs of the Church for more beautiful music.

Tool Words

cathedrals	notation	Mass	chords
Gothic	staff	printing	soprano
monks	counterpoint	Reformation	alto
choirs	canon	choral	tenor
a cappella	miracle	hymn	bass
tone	Palestrina	harmony	organ
notes			

1. New Altars

50. Ruler of Kings. — In that world from which Columbus sailed away, one thing remained to remind all people of the days when Rome had ruled the world. The Christian religion had grown into a powerful Church with a supreme ruler called the pope. The pope lived in Rome in a palace near the church to which pilgrims from all western Europe came to renew their vows of faithfulness to the Church. By kings and peasants the pope was acknowledged to be the earthly and spiritual ruler of men.

From the schools begun by the Church came the great universities of Europe. If you know a young man who is or was a Rhodes scholar, invite him to visit your class to tell of his experiences at Oxford University. Ask about his visits to the universities of Paris and Edinburgh.

One of the oldest universities in Europe is at Prague (präg) in Czechoslovakia. Try to discover something of its present rank.

When Paderewski (pä′dĕ-rĕf′skĕ), the great pianist, lectured in America on behalf of his beloved Poland, he spoke with pride of the University of Warsaw. Use your resources to learn something of the world's great schools.

51. How the Church Served Her People. — The Mother Church performed a great service to the people of the Middle Ages. While only a prince might become a king, any man of gifts with proper training might aspire to become the pope. It was the church therefore that founded the schools of Europe.

The Church schools afforded the only means of education in those days of meager learning. If a gentleman wished to become a scholar also, he must go to the monks to be taught.

Monks were busy men. Besides attending to the offices of the church, they were teachers and translators of the books they taught. They spent many hours copying on parchment the crabbed writing of other monkish scholars. With patience and skill they decorated the pages of their manuscripts with exquisite designs. You may see in museums to-day the old illuminated manuscripts of those days. Their handicraft was a fine art, but their work was slow and therefore books were extremely scarce.

A Monk Copying a Manuscript

Every monastery had a writing room. With his colored inks and rolls of parchment, a monk made copies of rare manuscripts. Why was his work valuable?

These beginnings of education were an invaluable service that the Church rendered.

A school of music was included in every notable university.

52. How the People Served the Church. — Many people loved the church. To show their love they aided in the building of beautiful houses of worship. The largest and finest of those buildings were called *cathedrals* because in them an archbishop or a bishop had his throne (*cathedra*, in Latin).

The grandeur of those cathedrals has never been surpassed by architects. They were built of stone. Their walls were supported by flying buttresses. Their vaulted ceilings were designed in delicate arches with lacelike stone ribs and strong pillars for supports. The buildings were marvels of solid construction.

Cathedrals were adorned with every art known to man which might add to the beauty of the church. Sculptors carved figures of saints and angels for niches in walls and doorways. Stained-glass windows caught the light of the sun in blue and ruby lights. The great rose-window had the colors of many jewels. Seats for the choir were carved in beautiful designs from rare woods. Paintings on the wall told the stories of sacred lore. Organs were built for the cathedrals. Think of the gifts of money and talent such buildings required. But how glad we are men built so well and gave so freely, for their cathedrals still stand to tell what beauty means.

Cathedral of Notre Dame, Paris

This is one of the oldest and finest Gothic cathedrals in the world. It is named in honor of the Virgin Mary (Our Lady).

53. In Gothic Style. — Cathedral building began in France. For that reason the style of building is called

La Sainte Chapelle, Paris

A small church built for the private worship of royalty. The rich stained-glass windows flood the chapel with beautiful light.

Gothic. The name is a reminder of the old tribal name of the folk of western Europe.

Of course cathedral builders learned much of their art from the Romans, but in their work they showed

true originality. A wise man once said that the Gothic cathedrals plainly originated in the old life of the Goths in the forests:

The cathedral is like the forest trees with all their boughs in a festal arcade, as the bands about the cleft pillars still indicate the green withes that tied them. No one can walk through the pine woods without being struck with the architectural appearance of the grove, especially in winter when the bareness of all other trees shows the low arch of the Saxons. In the woods on a winter afternoon one will see as readily the origin of the stained-glass windows with which the Gothic cathedrals are adorned, in the colors of the western sky seen through the bare and crossing branches of the forest.

Choir Loft of Westminster Abbey
Can you find some of the organ pipes?

Cathedrals are the finest expression of the life of the Middle Ages.

Make a collection of pictures of famous cathedrals or other Gothic buildings for your notebook. A boy who is especially interested in building might make a very enjoyable talk on one or more of the best-known cathedrals. If a member of your class has traveled in Europe, invite him to tell what he saw in Westminster or Notre Dame.

2. Cathedral Choirs

54. Music and Worship. — The cathedral had its great organ built into the choir. The old water-pressure mechanism had given way to the bellows,

and some of the cathedral organs were so large that many men were needed to keep a steady supply of air. Organ makers exerted themselves to make the organ an elaborately decorated instrument with carving and gilt. But in spite of its size and decoration the organ was as yet undeveloped musically. It was still only another voice in the plain song or unison singing of the choir.

SINGING BOYS

Luca della Robbia, a famous Italian artist, decorated a cathedral in Florence with a series of panels representing groups of boy musicians. In this panel the young choristers are singing with enthusiastic pleasure.

Fortunately there were in the cathedrals small, movable organs used in the little chapels and in processionals that were the constant objects of experimentation by the church musicians. Out of that experimentation came the later perfection of the great organ.

In such magnificent churches as the cathedrals, it was necessary that worship be conducted in a suitable manner. What the service most needed was better music. The best voices were chosen to form choirs, but the singing was poor because so little was known about training voices to sing together. There was

almost no *written* music, which was a great handicap to training singers.

Music was still like a little child trying to learn to walk alone. Painting and sculpture were arts that had reached a high degree of perfection. Why had not music? Painting and sculpture are created from visible materials of paint and stone. But music is made of nothing that can be seen or handled. It exists only in *tone*. Tone cannot be seen or touched, but only heard and felt in the heart. Neither does music represent anything in nature as do painting and sculpture. So you see that it was very difficult to learn ways for putting music on paper.

MARINE TRUMPET

This instrument was so called by the Italians because it looked like the large speaking trumpet used on Italian ships, and because it was often used to take the place of a trumpet in the accompaniments to church choruses. It was played with a bow.

To discover a reasonable way of writing music was the one thing that the Church needed that choirs might be trained. If you will look at a picture of the crude and vague way music was being written at that time, you will never again think your music hard to play or sing. You will wonder how the choirs of those days learned to sing at all.

Monks and scholars went to work with a will to find a way to write music. Three men who must

have been especially interested and gifted were Hucbald of Flanders (Belgium), Guido of Arezzo (gwē′dō of ä-rĕt′sō) (Italy), and Franco of Cologne (Germany). They worked in their quiet monasteries far apart, but they succeeded in giving musicians a workable system of written music. From their widely separated homes you may judge that interest in music was widespread with centers of study in many countries. The art of writing music is called *notation*. Notes on a staff of five lines and four spaces represent tones.

An Illuminated Music Manuscript

Note the four-line staff. What other differences between medieval and modern notation can you discover?

55. What Choirs Sang: Counterpoint and Canon. — Improved methods of writing music were a great encouragement to musical composition. Presently choir masters were composing new songs for their singers and discovering new ways for *combining* voices. What a joy to discover that they could write music for several voices to sing together and yet have each voice singing a different melody. That is exactly what happened. The art of writing a song with several opposing melo-

dies was called *counterpoint*, which means, literally, tunes against tunes.

By and by experiment led to the discovery that composers could use one melody for all the voices and yet could have variety, by allowing each voice to begin singing at a certain point after the first voice was well started. If you have sung a *round* such as *Three Blind Mice*, you know exactly what kind of song that plan makes. *Canon* was the title given to a song where the voices imitated each other. Church laws were called canons and they were very strict. You have no idea how necessary it was to obey a canon. The songs which were called canons were given that name because all voices followed in strict obedience the tune as sung by the first voice.

Composers began to write quite difficult canons. As their skill increased they worked with greater zeal. A remarkable canon is one of the treasures of the British Museum in London. It is called *Cuckoo Song* or **Sumer is Icumen In.* You will enjoy listening to the music of this old song if you follow the voices with the words of the poem. (See the next page.)

CHURCH SERPENT BEARING THE ARMS OF THE REPUBLIC OF VENICE

This powerful bass instrument was used in church services. The player changed the pitch of its tone by stopping with his fingers the holes in the tube. The mouthpiece is missing.

Cuckoo Song

Sumer is icumen in,
Loudly sing Cuckoo!
Groweth seed and bloweth mead
And springeth wood anew.
Sing Cuckoo!
Loweth after calf the cow,
Bleateth after lamb the ewe,
Buck doth gambol, bullock amble,
Merry sing Cuckoo!
Cuckoo! Cuckoo! Well singest thou
Cuckoo! nor cease thou ever now.

Raise your hand as you hear each new voice part come in. This old canon shows that in very early times the English were skillful musicians. It shows also certain English traits of character. Can you tell what they are?

The songs of the monks often must have been very dry singing, for in spite of the disapproval of the Church, there crept occasionally into a canon bits of gay songs of the people. A laughable mixture that must have been, — much the same as if in the middle of a hymn you should hear one of your choir members singing *Yankee Doodle*. Monks frequently had the good sense to use folk tunes as the basis of their elaborate church songs.

56. The High Point of Worship. — Out of fumbling trials came a music service for the Church that was beautiful. Many really fine folk melodies were now included in songs that were no longer mechanical and dry. The high point of worship was the celebration of the Lord's Supper, called the *Mass*. About that ceremony, church music clustered and grew in dignity and in beauty. As the Mass is sung to-day you can hear again the spirit of the music of the Church as in the days

of knighthood when men were learning to sing to the honor and glory of God.

Of all the musicians who lived in those days, he whose music is most beautiful for its simplicity and sincerity was Palestrina (pä′lās-trē′nä) of Italy. Palestrina's music will give you an idea of how greatly the cathedral age encouraged the growth of music. Listen to his **Gloria Patria* (in Latin) and **Hodie Christus Natus Est.*

Giovanni Pierluigi da Palestrina

He was trained by the Dutch masters who had settled in Italy. His genius gave to church music both beauty and dignity.

If you can make a good translation of the Latin it will increase your pleasure in the music. Cathedral singing unaccompanied by instruments is called *a cappella* (ä käp-pěl′lä), which means in a style suitable to the chapel. Why is *a cappella* singing so enjoyable? What kind of voices does it require?

3. Mysteries and Miracles

57. Teaching by Acting. — The average man and woman understood very little of the church service because everything was read or sung in Latin. Why? Churchmen were eager to teach their people. Casting about for a way out of the difficulty of teaching many people who could neither read nor write, they were wise enough to remember that most people enjoyed *singing-*

games that told a *story* by music, words, and acting. The priests began to teach Bible stories by making them into little plays. Just as you enjoy the moving pictures, so people flocked to the church to see the plays. Such crowds came that soon the plays had to be performed outdoors in the grounds of the cathedral.

This experiment in education was so successful that the priests turned the play giving over to the guilds (page 66). The guilds were delighted to have charge of the mystery and miracle plays, as they were called. Each guild made itself a moving theater on wheels and gave one of the Bible stories. Fun began to creep into the plays as the actors tried to make the performances more interesting. To help along the acting music was used freely. How does music help acting?

On days of special performances the guilds combined to give a full set of plays. Each guild gave its performance and moved on to another street corner. In that way the whole town could see every play. It must have been fun to see the streets full of people and gayly painted stages clattering along over the rough cobbles with actors that everybody knew.

Some people say the mystery and miracle plays were very rough and crude performances. But they were very valuable to the folk of those days, who needed just such good teachers. Later we shall see that from the seeds of those crude plays two great music forms blossom into what we call *opera* and *oratorio*.

Mystery plays are still given. Can you tell where? Which one is most famous? What do you know of mystery plays given in America? Have you ever seen one?

4. Warriors of God

58. Protests That Led to a Reformation. — Just as in the early days of Christianity, Christians had to hide themselves from the Roman rulers, so now in Europe many people met in secret to protest against customs of the Roman Church with which they were not in sympathy. It was very dangerous to resist so powerful a government as that of the Church. But little bands of brave folk held their secret gatherings to worship in simple fashion.

In many places these small bands of people grew into great companies who spoke boldly for their opinions. Clashes between them and the supporters of the Church were frequent. In the little country of Bohemia the clashes grew into bitter warfare. The story is told that once an army of the soldiers of the Church was marching toward the Bohemians when the news came that the Bohemians too were on the march. Soon the rattle of the war wagons and the sound of singing came to the ears of the attacking army. The Bohemian soldiers were singing *All Ye Warriors of God.* That was the spirit that sustained many Bohemian martyrs.

59. A New Light. — Presently an event took place which was like a dazzling light turned on the darkness. Men in Europe learned to print and to make paper. These magic deeds changed the life of the western world. From that achievement came the light of a new day. Men and women became eager for more knowledge, more freedom, better government, religious liberty, and personal happiness. For the first time all sorts of people could learn to read.

With the Bible in their own hands, men began to ponder its meaning. Under the leadership of men like Martin Luther in Germany and John Calvin in Geneva, hosts of men, eager to assert their opinions in religious questions, gathered themselves together to combat the power of the Church of Rome. Long and terrible warfare resulted. Both sides were guilty of intolerance. But at its conclusion, those who protested against the Church prevailed. Their victory was called the *Reformation*, and the churches they organized were call *Protestant*.

People came out of the long years of conflict with a new feeling for their native countries. Kings began to rule their countries with a new sense of independence because they were free from the political control of the Church.

60. Harmony. — Protestant churches had protested against the ceremonies of the Roman Church. In organizing Protestant forms of worship, the new churches went far from the elaborate musical service that the Church had worked so long to perfect. Some of the new churches went so far as to deny themselves the beauty of music in worship except for the simplest hymns.

Martin Luther, who had led the revolt against the Roman Church, was a lover of music. His desire was to have all the people sing, instead of a few selected voices in a choir. Luther knew that if the people were to enjoy singing at church, they must have suitable songs to sing. He wrote hymns and encouraged other musicians to do the same, until the Protestant churches had a collection of simple songs full of dignity and rever-

ence. The hymns were called *chorals* (kŏ-räls′). Instead of being in the old canon style they were sung in *unison,* that is, all the voices sang the tune together. But gradually a new element was introduced into singing which we call *harmony.* In harmony one voice sings the melody while other voices sing tones that do not make a melody but support the tune with pleasing tones.

MARTIN LUTHER

Simple hymns in their native tongue were Luther's gift to his countrymen.

Demonstration: *Problem: To illustrate harmony by experiment.*

What to do: Divide your class into three groups. Let each group sing one of the tones in the following series: do-mi-sol; fa-la-do; sol-ti-re; do-do. Let each group hold their tone until the three tones can be heard softly sounding together. Do you like the effect?

Conclusion: What you sang each time is a *chord* and chords make harmony. Demonstrate the same chords on the piano. Demonstrate the chords in a variety of keys. What is the only difference in effect?

Any good hymn is an excellent example of harmony. It shows how the voice which carries the melody is supported by the other voices in chords.

Luther thought of God's protection as something like a great castle. Why do you think it was natural for him to do so? He called his most famous choral

A Mighty Fortress Is Our God. Your teacher, or a pupil who plays the piano well, will play the hymn for you. Listen to all the parts together. Then listen to each part played separately. You will hear that one *voice* (a word used in music to mean the tones in harmony) carries the tune and the other voices support the tune. How many voices or parts do you hear? Most hymns are written in four-part harmony. The parts are called *soprano, alto, tenor,* and *bass,* if the parts are to be sung by women and men. If the parts are to be sung by men, the voices are called first and second tenor, and first and second bass. How would the parts be arranged for women's voices? Do you know how to describe the four voices? Which are high? Which are low? What voice in men corresponds to soprano in women? to alto in women?

Listen now to four fine voices sing Luther's choral, **A Mighty Fortress Is Our God.* Can you distinguish the voice parts?

In early days only men sang in church choirs. What churches to-day use men and boys in their choirs? What voice parts do boys with unchanged voices sing?

61. Golden Years. — Religious contests were not the only fruits of men's new learning. People began to explore the world, to know one another, to settle in newly discovered lands, to value their own countries more highly.

Through their newly acquired books and through travel, men rediscovered the long-forgotten glories of Grecian literature and art. From those shining examples they seemed to capture a fresh desire to create for their own world something beautiful or useful. An

array of great men made useful discoveries in science, painted superb pictures, wrote poetry and plays, and thrilled people's hearts with new melodies and harmonies.

The world's great age begins anew,
The golden years return.

The story of that great age will be yours for the reading in Part III.

Discussion Sentences

1. Gothic cathedrals are the admiration of the world.
2. Cathedral building encourages painting, sculpture, and music.
3. Music is made of tone.
4. Notation improved the singing of cathedral choirs.
5. Counterpoint and canon were the part singing developed by cathedral choirs.
6. Counterpoint is the art of writing a part song with more than one independent melody.
7. Canon is a part song with one melody sung in turn by each voice in imitation of the first voice.
8. A folk tune was often the foundation of church music.
9. Miracle and mystery plays were enjoyable.
10. Protestant hymns and chorals are a part of worship.
11. Harmony is the art of playing or singing in chords.
12. The organ was developed through church music.
13. *A cappella* singing is very beautiful because the voices must be true in pitch and fine in quality for the singing to be effective.
14. Printing and paper helped to increase musical knowledge.

Thought Questions

1. Why was music slower to develop as an art than painting and sculpture?
2. Why was a system of notation necessary to the increase of learning in music?
3. The manuscript of the *Cuckoo Song* is very valuable. Why?

4. Why does *a cappella* singing require great exactness?

5. Melody, rhythm, and harmony are the elements of music. Which of the three is not always evident?

Special Activity

1. Martin Luther believed that a hymn should be simple, reverent, dignified, and musical. According to these standards what hymns do you know that satisfy your sense of beauty when you go to church? Ask a quartet of good singers to sing for you *a cappella* (so that you may distinguish the harmonies) a group of hymns selected by the class after a discussion of the above standards.

2. Make a visit to an organ factory or to a church. Ask the manufacturer or the organist to show you how a modern organ is built and played.

Score Card for Voice Recognitions

	First Trial				Second Trial				Third Trial				Perfect Scores
	S	A	T	B	S	A	T	B	S	A	T	B	
1													
2													
3													
4													

Ask your teacher to play any four songs from Chapter V (folk songs).

Test your recognition of voices: soprano, alto, tenor, or bass.

Check in column that indicates your decision. Give yourself three trials. Mark your perfect scores. Repeat with other selections until you are reasonably sure of your recognition of voices.

In Part II you have listened to three very different types of music: that of the knights, the folk, and the church. Test your recognition of the three types by listening to any five selections chosen from the three types. Check in column that indicates your decision. Knights — Kn.; Folk — Fo.; Church — Ch. Give

yourself three trials. Estimate your final score. Is your listening ability improving?

Score Card for Recognition of Types of Music

	First Trial			Second Trial			Third Trial			Perfect Scores
	Kn.	Fo.	Ch.	Kn.	Fo.	Ch.	Kn.	Fo.	Ch.	
1										
2										
3										
4										
5										

My Musical Measure

1. Enter chapter quotation and your estimate of it.
2. Enter Tool Word sentences.
3. Record Discussion Sentences and Thought Questions as selected by teacher and class following class discussion.
4. List hymns used in Special Activity 1.
5. Record Scores of Recognitions.

PART III—PAGEANT OF KINGS AND MUSIC

CHAPTER VII

ROYAL PATRONS

Music is . . . a royal palace fit
To meet the majesty of its demands.
—Robert Haven Schauffler.

Knighthood had passed away. The political power of the pope was weakened. A new scene appears whose chief actors are the kings of Europe. In the service of kings are people enlightened by new forces of learning, discoveries, and arts. Music is a vital part of the rich life of kings. In Parts I and II you have heard the music of the bards, the knightly troubadours, the folk, and the Church. In Part III you will hear music enriched to "meet the majesty of its demands."

Do you know:

1. What a pageant is?
2. What a patron is?
3. Why kings grew in power?
4. Why kings wanted beautiful music?

Balladry, dancing, and virginalists in England; the opera, oratorio, and violin making in Italy; ballets in France; and the high tide of English music through the genius of Purcell, were the results of the patronage of a rich and royal society. The violin, the suite, the opera, and the oratorio are evidences of the increasing independence of musical art.

Tool Words

pageant	chanting	score	Cremona
patron	drama	libretto	violin
luxury	lyric drama	orchestra	suite
genius	lyrical	Rome	ballet
ballad	opera	oratorio	Chapel Royal
virginal			

1. In the Name of the King

62. New Powers. — A pageant stirs the imagination because it is full of people who move from scene to scene in a brilliant procession of beauty and charm. After the defeat of the pope as political ruler of Europe through the wars of the Reformation, kings and queens became the central figures of a courtly life that was nothing short of a pageant, so rich was the life in which they moved.

People emerged from the religious wars of the Reformation with increased national pride, but they were not ready to be the leaders of their countries. Kings and queens, therefore, assumed the government of kingdoms and ruled with a great show of authority. They encouraged among their subjects the belief that the king can do no wrong. That belief gradually grew into the doctrine that the king rules by divine right. You can readily see that such a doctrine gave the king unlimited power. To deny the king's authority was likely to cost a man his life.

Henry VIII and his daughter Queen Elizabeth began the new era of absolute kings in England. Louis XIV in France, Peter the Great in Russia, and Philip II in Spain were absolute kings. A cluster of princes, dukes, and electors in the cities of Italy and the independent states of Germany also helped to create the tradition that royalty ruled by divine right.

Bows and arrows had disappeared with the advent of gunpowder in Europe and knights had vanished with their weapons. Kings had now to depend upon hired soldiers. To support their armies kings required vast sums of money. Cities all over Europe had grown into centers of wealth. In Paris, in London, in Vienna, in Venice, were rich merchants and bankers. From these men as well as from the humblest householder, taxes poured into kings' treasuries. These oppressive collections were not exacted without a protest, but the protest was still so quiet that kings did not dream of a day when their crowned heads would go down before the angry and bitter storm of protest.

A German Merchant of London in His Office

63. A Charmed Life. — Kings needed money for something more than their armies and ships and schemes for more power. Dear to their hearts were the luxuries of the palaces where, with queens and courtiers and ladies in waiting, they lived a life of ease. No money was spared for costly clothes, rare jewels, delicate food, beautiful palaces.

Kings summoned to their courts painters, architects, sculptors, poets, musicians, indeed any man who by

superior art or craft could adorn the palace or entertain the court. Men came gladly to contribute to the royal pleasure, for by it they made their living. Kings became the *patrons* of art. Artists lived in the sunshine of the kings' favor and generosity. Thus we understand why the names of great artists of those days are linked with palaces. Something to remember is that many of those gifted men who painted, sang, or made poetry for a royal patron came from humble homes, remote from kings and queens.

It was truly a golden age. Men's minds were awake and keen. There lived many men of genius. They were gifted with a rich diversity of talents.

Give a class hour to a discussion of the following men. Each one made a remarkable contribution to his age and we still benefit from their work. Do you know how?

A class committee can handle a program of this kind by arranging the time limits for speakers and the order of their talks. Speakers on artists should illustrate their talks with copies of the artist's masterpieces. If you are very ambitious, pictures given in living tableaux are extremely interesting.

Michelangelo (mē′kĕl-än′jä-lō)
da Vinci (dä vēn′chē)
Raphael (răf′ă-ĕl)
Titian (tĭsh′ăn)
Rembrandt (rĕm′bränt)
Velásquez (vä-läs′kāth)
Copernicus (kō-pûr′nĭ-kŭs)
Galileo (gä′lē-lā′ō)
Francis Bacon
William Harvey

The little world of Europe was all at once too small a stage for the stirred imaginations of bold and hardy men. The spirit of discovery and adventure was awake. The sea called, and men of high and ruthless

courage set sail to conquer new lands in the name of the king. At home and abroad life was in a stir. How stirring let music tell you.

The Concert

2. A Ballad for Merrie England

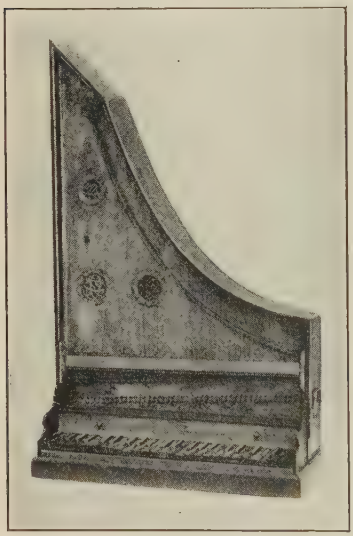
64. Unity of England. — When British seamen defeated the Spanish fleet of Philip II, the unity of England was secured. The Spanish king, faithful to the Roman Church, proposed to restore Protestant England to the Church. For that purpose he sent his fleet, the Armada (är-mā′dȧ), to conquer England. But England did not propose to be conquered. Men like Howard and Drake of her Majesty's navy made the name of England famous on the sea and loved at home. English youths were taught to think of England as " a precious

stone set in a silver sea." A new spirit was awake in England.

SOMETHING TO READ

Westward Ho! by Kingsley *Drake's Drum* by Newbolt

65. A True Record. — The English of Queen Elizabeth's day were quick-witted, strong-willed folk. They were big eaters, heavy drinkers, ready fighters. They were courteous and gallant but neither soft-hearted nor prudish. They loved music, but to please them, it had to be full of vigor and honest simplicity. Queen Elizabeth herself was something of a musician. She played upon the *virginal*, a favorite instrument of the times. The virginal was a small keyboard instrument highly favored by English ladies.



Boston Museum of Fine Arts

UPRIGHT VIRGINAL

The keys (the black ones inlaid with ivory, the others of boxwood) operate leather *plectra* which pluck the strings.

A certain Englishman made a true record of the love of music in English hearts of his day. Young Will Shakespeare came up to London to astound the folk with his genius for writing plays as real as life. No man knew better than this young poet from the town of Stratford the feelings of all his fellow men. He said, "I think the king is but a man as I am." So he wrote of plain folk as well as of kings and queens. He tells us how the plain folk sang their ballads, rounds, and

funny catches; how they turned out for May Day frolics. He tells us how gentlemen sang their serenades or *madrigals* "sweet as the song of a bird." He tells how instruments were used: horns, trumpets, cornets, and drums for the flourish of kings and soldiers;

SHAKESPEARE RECITING HIS POETRY BEFORE THE COURT OF ELIZABETH

tabors, pipes, and fiddles for dancers; lutes, virginals, and cellos (chĕl′ōz) (violoncellos) for ladies and gentlemen. He knew the favorite dances.

> Why dost thou not go to church in a *galliard*
> And come home in a *courante?*

is his droll way of saying that folk go to church lively enough but come running away when church is over! In his day a *galliard* was a *lively* dance, but a *courante* was a dance of *running* steps.

VIOLA DA GAMBA (LEG VIOL), THE SIX-STRINGED PREDECESSOR OF THE CELLO

Ladies of rank studied to become clever musicians. Baptista in one of Shakespeare's comedies says of his daughter,

I know she taketh most delight
In music, instruments, and poetry,
Schoolmasters will I keep within my house
Fit to instruct her youth.

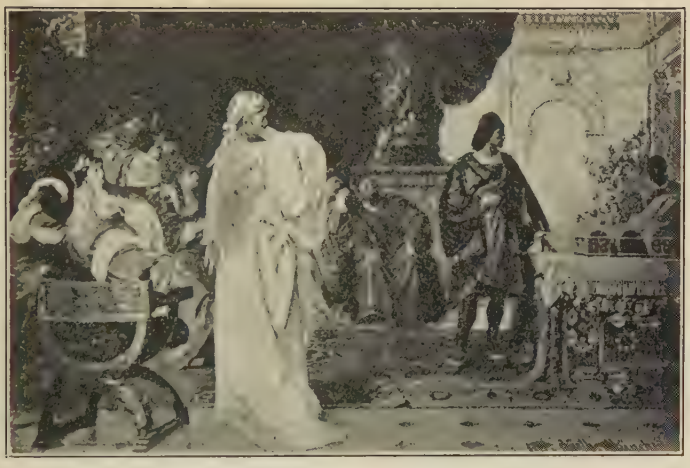
Shakespeare knew the power of music to stir the imagination. When he wanted his audience to laugh with the play, he used a bit of gay song. When he wanted his audience to weep with the play, he used a song of sorrow. You have an opportunity to hear how Shakespeare used music to heighten the effect of the play in **The Merchant of Venice* —*The Casket Scene* (with Incidental Music).

What kind of feeling does the music suggest?

Shakespeare gave this hint to one who would enjoy listening to music.

Nothing is good, I see, without respect.
Methinks it [music] sounds much sweeter than by day.

Silence bestows that virtue on it, Madame.
I think the nightingale, if she should sing by day,
When every goose is cackling, would be thought
No better than a wren.



THE CASKET SCENE

THE BALLAD SINGER

His wife is selling copies of the ballad.

A wise saying is this. Remember it, if you are tempted to *talk* while listening to music.

THE BALLAD PEDDLER

Have a group from the class enact Scene III, Act IV, from *The Winter's Tale*. If a group of players with a keen sense of fun is chosen, the scene will bring a good laugh. It shows in a very real way the popularity of ballads with the English of Elizabeth's day. Compare that popularity with our own taste in popular songs.

SOMETHING TO READ

(From *The Magic Carpet*, Richards)

Gulielmus Rex (King William), Thomas Bailey Aldrich
A Ghost Out of Stratford, David Morton
The Avon and the Thames, Arthur Upson

The very name of Shakespeare arouses high thoughts. These three little poems are tributes to the great poet from men who have felt his charm. They make Shakespeare very real.

Shakespeare had a warm friend named Ben Jonson. Jonson was so lovable a man that his friends called him "rare Ben Jonson." He spent many hours with Shakespeare in their profession of writing and acting. Jonson's best-remembered song is *Drink to Me Only with Thine Eyes.*

Like all old English songs, it has the charm of simplicity.

If you want to know more old English songs, invite a good singer to give a program for your class. These are suggestions for a varied program:

The Pretty Creature, Storace
Mary of Allendale, Hook
Ralph's Ramble to London
The Tinker's Song, Dibdin

Add to your program the following records of old English songs: **Now Is the Month of May* (Morley) and **Sing We at Pleasure* (Weelkes).

The good humor, the love, the gayety, of English hearts are heard in these songs. They were the songs of

Lords and flunkies, dukes and dames,
Country folk with comely names.

Jonson and Shakespeare Playing Chess

3. Italy, the Land of Song

66. Princely Cities. — Unlike England, Italy was not a united kingdom. Italy was the highway of travel and trade between western Europe and the East. Where merchants and bankers and caravans of traders and ships meet, great cities arise. So it was in Italy.

Venice, Naples, and Florence were flourishing centers of trade. Through their markets the wealth of the world passed.

VENICE

The palace of the duke is at the right.

Italian cities were ruled by princes who enjoyed the great wealth of trade. A prince could say of his palace that it was

> . . . richly furnished with plate and gold;
> Basins and eweres to lave her dainty hands;
> My hangings all of Tyrian tapestry;
> In ivory coffers have I stuffed my crowns;
> In cypress chests my arras counterpoints,
> Costly apparel, tents, and canopies,
> Fine linen, Turkey cushions boss'd with pearl,
> Valance of Venice gold in needle-work,
> Pewter and brass, and all things that belong
> To house or housekeeping.

67. Within Palace Walls. — Italian cities were more than centers of trade. They were cities that delighted to honor learning, art, and music. Within the palace walls any man was welcome if he were a scholar, an artist, or a musician. Royal patrons rewarded fine workmanship with generous gifts. Their palaces were the picture galleries and concert halls of Italy.

68. A Discovery in Melody. — Musicians were constantly busy with fresh compositions for the entertainment of their rich patrons. You remember that when printed books became plentiful men were eager to learn. The old stories and plays of Greece were rediscovered. Florence had become the home of a number of Greek scholars who had been driven from their home cities by misfortunes of war. They found a warm welcome in the beautiful city of Florence, noted for its liberality to all learning and art.

Florentine gentlemen were glad to learn from their Grecian friends. A group of musicians and poets attached to a princely patron of Florence became keenly interested in reading old Greek dramas. Presently the Florentines found in the Greek plays a big new idea for music. A play to be *sung* instead of spoken! Of course the idea came from the discovery that the Greeks had *chanted* the words of their plays. The Florentines would go a step farther. Chanting is speech on a musical tone. They would make speech into melody. The Florentines knew how music had been used to increase the charm of the old miracle plays. Putting the two ideas together, they began their plans for a new kind of play, a singing drama.

First they must choose a good story. They believed

that the play whether spoken or sung should be an interesting story. Naturally they turned to the newly discovered Greek tales for a story. They chose *Daphne* (dăf′nē). Do you know why *Daphne* was a good choice? The poets in the company wrote the story in verse and arranged it in acts and scenes. The story was called the *book* or *libretto* (lĭ-brĕt′ō) of the singing drama. *Libretto* is Italian for *little book*.

Apollo and Daphne

Next the composers must write music that would suit the idea of a singing play. They saw at once that the old severe canon of the church was unsuitable. Happily they chose to set their verse to melodies. You see that in choosing melodies that were song-like, the Florentines were doing what folk songs do, making music singable or *lyrical*. The music of the singing drama was called the *score*.

A third step was to provide an accompaniment of instruments for the singing actors. Whatever instruments could be found were used for the *orchestra*. Why was the group of instruments called the *orchestra?* It was very crude, no doubt, but it was the beginning of a great idea.

When the work was finished, the Florentines announced a performance of *Daphne — a Lyric Drama.*

Daphne was so successful that the musicians and poets immediately set to work to compose another lyric drama. *Eurydice* was the story they chose. They must have worked faithfully, for the name *lyric drama* was changed to *opera*, which is merely a form of the Italian word *to work*.

HENRY IV OF FRANCE

The new opera was finished in time to celebrate the marriage of King Henry IV of France to Maria de' Medici (mĕd'ē-chē). A royal marriage was a great event in those days. The de' Medicis were the ruling family of Florence and were very rich and powerful. The marriage was like a pageant. Visitors from all the courts of Europe came to the wedding. Lace-makers, jewelers, perfumers, silk-merchants, wine-merchants, and tradesmen of all kinds welcomed the royal wedding. It was a season of business and gayety. All enjoyed the merrymaking, feasts, and music.

The opera was a great success. News of the new music spread like magic. Visitors went home to tell of the charms of Italian opera. Soon every city of importance in Europe was building an opera house and musicians were traveling to Italy to learn the mastery of the new art.

If you should hear *Daphne* and *Eurydice* sung on the stage to-day, you would think the music thin and queer. But remember it suited the ears of the people of that day who had heard nothing better. Listen to the air from **Eurydice* by Caccini (kä-chē′nē).

Read the stories of *Daphne* and *Eurydice*.

Every drama has a *conflict*. What are the conflicts in *Daphne* and *Eurydice?*

69. In the Oratory. — The Church of Rome, still a power in Italy, was never slow to understand what people liked. You remember how the Church began the custom of giving miracle plays to attract and teach her people. So now that people were greatly interested in the opera, the Church adopted the same idea with a Bible story for a libretto.

In the city of Rome were many churches and faithful churchmen. Filippo de' Neri (nâ′rē), a priest in the Church of St. Maria, saw very quickly that the Church could use the idea of the opera to enhance the value of the church service. He began the happy custom of inviting the young people of his church to meet in the *oratory*, a chapel which was set apart for prayer services, after the sermon. Here they gave the church plays with costumes, scenery, and acting just as was done in the opera. You can imagine how the youthful singers enjoyed taking part in a dramatic performance, just as you enjoy being in a play at school. Many people came to see the singing plays because they enjoyed the new church music with its melodies, orchestra, and dramatic characters.

Oratorio was the name given to the church singing plays. Can you tell why?

After a time oratorios changed from the style of a drama with scenery, costumes, and acting. They came

in time to be sung by a large chorus of men and women with the orchestral accompaniment as in a concert.

Italy gave the world two great gifts of song: the opera and the oratorio. Those gifts alone make us grateful to that land of song. But we shall see that still another priceless gift came from the hands of Italians to complete the voice of melody.

4. Masters of Cremona

70. Making Violins. — For more than a hundred years certain families in the little city of Cremona (krā-mō′nä) had been makers of violins. In their houses about the town square, fathers and sons worked with the delicate woods from the forests of northern Italy close to Cremona, to shape an instrument that must be made with exceeding skill and care. They wanted something better than the old minstrel lyre and troubadour lute. They wanted something better than the rough little violins that the knights had brought back from the East. Only long and patient work could teach the secret of making a violin with a voice of gold.

Something of the spirit of Italian song must have been felt in Cremona. The Amati (ä-mä′tē) family had worked long and faithfully to make a perfect violin. Nicolò Amati was now the master of the shop. His violins were beautiful. Their tone was strangely sweet. Sitting where they could watch the master and follow his directions with eager care were two young apprentices, Andrea Guarneri (gwär-nā′rē) and Antonio Stradivari (strä′dē-vä′rē). They were young men of Cremona who hoped some day to be master violin makers. But first they must serve a thorough appren-

ticeship under Amati. As Amati placed his violin under his chin and drew the bow across the strings in pure tones, the young men must have wondered when they too could make such a violin.

By and by Guarneri and Stradivari were ready to set up shops of their own, to carry on the fine tradition of making violins in Cremona. Guarneri's

Stradivari at Work

violins were famous for their strong tones, but the violins of Stradivari had such strength and sweetness, too, that no other violins equaled them.

When Stradivari was ready to set up his own shop, he too bought a house on the square. In the upper rooms he and his wife and children lived. A room was kept for the workshop according to the Italian custom. Here, surrounded by his family, Stradivari worked on his violins for many, many years. Something of the bright Italian skies, the yellow sunlight, the soft gray church tower that made Cremona beautiful, entered

into the violins of Stradivari. He made many violins, but he was still not quite satisfied. At last his patient work was rewarded. He made a violin whose tone pleased even his keen ear. How happy he must have been when, drawing his bow across the strings as Amati had done long ago, he heard a perfect voice.

No one else has ever made violins quite like those of Stradivari. Every great violinist desires to own one of them. Do you know who owns them to-day? To discover that will make an interesting story.

71. Making Music. — With such rare instruments to play upon as the violins of Cremona, it is not surprising that young men were inspired to play and write music for the violin. A violin's great beauty is in its singing tone. Sounds come from the strings like a voice. Violin music then should be like a song, full of melody.

Where do you suppose violinists looked for new melodies? Once more musicians turned to the folk tunes for fresh ideas. They knew that folk dances always had lively and interesting tunes and fine rhythms. They knew, too, that each country had dances with a distinct national flavor. For instance, no one would mistake a mild, happy English country dance for a wild gypsy dance. Dancing was a favorite amusement with all people. While country folk danced with careless pleasure and vigorous steps, ladies in silken gowns and gentlemen in court dress danced in the beautiful rooms of the palace with dainty steps and gentle grace.

Violinists had a happy thought. Violin music could be made from the tuneful dances of the palace and the village green. A collection of *contrasting* dances played

ITALIAN PEASANTS DANCING

The young man enforces the rhythm with his castanets.

A COURT BALL

The Prince of Wales and the Princess Royal are opening the ball, which was given in honor of the birthday (1782) of George III.

as one piece with a little pause between each dance became the favorite music for the violin. The new music was called a *suite*. Can you tell why that name was chosen?

You will enjoy hearing some of the old dances chosen for the suites. Some are still popular. All are interesting for the variety of rhythms and tunes. As you listen remember that dances may have the same *measure* and very different *feeling*. Try to determine the measure and the feeling of each of the following old-time dances once used to make a suite:

* *Amaryllis* — An old French *rondo*. A court dance. A round or canon in singing becomes a rondo in dancing. How often do you hear the first theme return? Is the dance binary or ternary?

* *Giga or Jig* — by Corelli, a friend of Stradivari. A jig was danced to the fiddle. Is it a folk dance or a court dance? How do you know?

* *Gavotte* (gȧ-vŏt′) — An old French dance. Mountain peasants called Gavots danced this high-stepping gavotte. *Gavotte* and *Amaryllis* have the same measure. What is it? What makes the dances so different in spirit?

* *Sarabande*. A Spanish dance. It shows Eastern feeling. Who are the Moors? How did they get into Spain? Do you remember the story of Roland?

* *Minuet* — A court dance. The small dainty steps of the dancers gave the minuet its name. It was the favorite dance of royalty. Is the minuet ceremonious or lively? Why?

72. A Tune for All Tastes. — Suites were very popular. There was something for the taste of all men, calm or lively, sad or merry. The suite was the seed of an idea which you will see grow presently into great instrumental music, the sonata and the symphony. How the seed grew is another story. But we like to remember that it was the music-loving folk of Italy and

the gifted masters of Cremona who fostered the spirit of music through the voice of the violin.

The violin has inspired beautiful thoughts in many men and women. Here is a little poem so unusual in its appreciation of the violin that you may want to memorize it, if not all of it, certainly the first and last stanzas.

The Violin

Sometimes the violin seems to me
A type of what the soul must be

When it has put aside the bark
And comes from out the friendly dark

Where wayward forest breezes run —
To lie and mellow in the sun.

The master with unerring hand
Prepares it for the spirit-land.

But ever, as the seasons roll
Their roundelay through branch and bole, —

What though its voice has come to be
The voice of immortality? —

The old, old spirit stirs within
The nature of the violin.

And so, as if some dear dead friend
A word to those behind might send,

It speaks to common human ears
Of morning blessings, evening tears:

And runs, with more than mortal art,
The gamut of the human heart.

— *Robert Haven Schauffler.*

5. Ballets for a King

73. A Boy's Journey. — The Duke of Guise (gü-ēz′) was about to return to France from a visit to Florence. As he passed down the street he heard an Italian boy singing in the open just as Italian boys often do. Struck by the boy's fine voice and his gay, bright face, the duke persuaded the boy's father to let him go to France in the duke's company. The duke promised the boy's father that young Lully should be trained for a court musician. That was a glittering offer for so young a boy; for, as you will see, the court of France was a famous place.

Singing Boy

Lully made the long journey from Italy to France in the splendid retinue of the duke. When they arrived in Paris, Lully was taken into the rich household of a princess. But in spite of his page's livery, Lully was a high-spirited boy. One day he angered his mistress so seriously that he was dismissed to the kitchen to be set to work.

The good humor of Lully's nature was not spoiled by the change. Indeed he probably did very little kitchen work, for the other servants preferred to have him entertain them with his songs and violin. Their

own labor was lightened by his music more than if he had helped with scrubbing pots and pans.

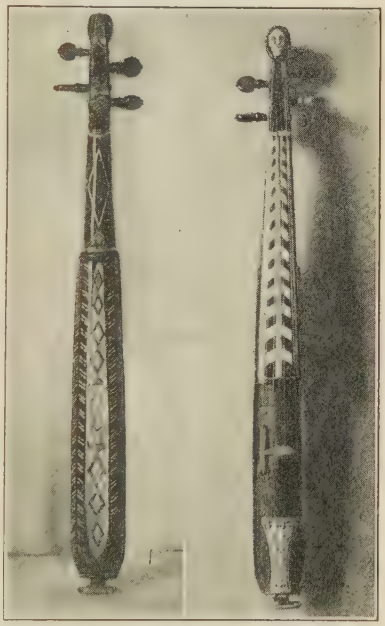
74. The King's Favorite. — The time came when news of the excellence of Lully's music caused him to be restored to royal favor. But now he stepped from the household of the princess to a place in the king's own orchestra!

Louis XIV

The king of France was Louis XIV, or, as he was called, "the Grand Monarch." His palace at Versailles (vĕr′sä′y′), just outside the city of Paris, had no equal in all Europe for beauty, extravagance, and luxury. The palaces of other kings were mere imitations of the splendor of Louis's court. As Louis walked past the mirror-lined walls of the great hall his eye rested on tapestries, paintings, and marble statuary. If he looked out the great windows, he saw a beautiful park with avenues of trees, lawns, and magnificent fountains. Surrounded by courtiers and ladies dressed in silks, laces, jewels, and powdered wigs, the king cared only for power and pleasure. Music and dancing filled the palace. The gay company was heedless of the lowly and wretchedly poor folk of France.

Lully, the Italian boy singing in the street and fiddling in the kitchen, was now a man and the chief musician to the king of France.

75. Amusing the King. — When Lully became the court musician, elaborate *ballets* (bȧl'āz) were the king's favorite amusement. The French have always loved dancing. They enjoyed dancing so much that they even had dancing plays. A story told by singing, music, dancing, and gestures they called a ballet. Our word *ballad* originally meant a dancing song. Gradually the French omitted singing in the ballet and the story was told by dancing and music. It takes a keen and imaginative people to enjoy a story told only by means of a dancing step, a gesture, or a look.



Dancing Master's Pocket Violin, Made in 1612

One of the Italian composers of *Eurydice* had come to Paris to give a performance of his opera. The Italian art was strange to French taste and the opera was a failure. But Lully was quick enough to see the way to make opera popular in Paris. He wrote an opera just as the Italians did, but he included in it a ballet ! Lully's

fortune was made. The king was so pleased with the French opera that he made Lully the sole director of the Paris opera house. For the remainder of his life, Lully served as a distinguished musician of the French court.

Giovanni Battista Lully

To this day operas given in the famous Paris Opera are noted for elaborate ballets. It was Lully who was clever enough to suit the royal taste of France with a ballet in the opera.

Hearing a ballet without seeing it is like seeing a picture without colors. But if you will recall the story of Orpheus (Chapter II) and use your imagination, you can see in fancy this Ballet: *_Dance of the Spirits_ — from _Orfeo ed Euridice_ by Gluck.

This music was written for an opera in Paris some years after Lully began the custom of including ballets in an opera. We have no opportunity to include one of Lully's ballets in our program, but this ballet is in the same spirit.

What episode in the story does this ballet tell?

6. A Chapel Royal

76. Changes in England. — Across the channel England had passed through a tremendous change. The bluff days of Queen Elizabeth were gone. The Stuart kings who followed Elizabeth on the English throne

demanded more and more from their subjects. The people of England resented the autocracy of the Stuarts. Religious differences between English royalists and non-royalists kindled and flamed. A bitter civil war resulted. King Charles was put to death. For the first time an English king met death at the hands of his people. He died bravely, and even his enemies regretted the necessity of such an extreme penalty. Many Englishmen, Scotchmen, and Irishmen sought new homes in America during those trying times.

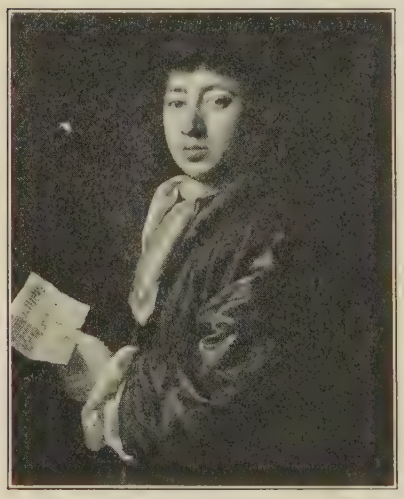
In trying to overcome the extravagance of a pleasure-loving king, the English who came into power under their new leader, Oliver Cromwell, went to the other extreme. "Merrie England" became a very dull England. No pageants, no theaters, no music other than a plain hymn, no dances around the Maypole, not even a plum pudding at Christmas would the Puritans of Cromwell's company allow. Theirs was a stern spirit in what they felt was honest conduct.

77. Restoring the King. — Meanwhile the dead king's son, Charles, was living under the protection of Louis XIV at Versailles. Prince Charles enjoyed the gay life and bright music of the French court. But he had faithful friends in England, and presently he was called back home and began to reign as Charles II.

When Charles came back to England, there was rejoicing among a host of people who were tired of being solemn, of having no gayety, no bright music.

78. Celebrating the Restoration. — It was a great day in London when the king came home, restored to his throne. A gay gentleman, Samuel Pepys (pēps), who went everywhere and kept a diary of everything

that happened in London society, described the celebration. He wrote in his diary that when the king landed in England on May first, it was the " happiest May Day that hath been many a year in England."



SAMUEL PEPYS

At four o'clock in the morning Pepys rose to go to Westminster to wait until eleven o'clock for the pageant of the coronation to begin. He says it was a great pleasure to see the crowds of people, the beautifully dressed ladies, the royal chair on a dais covered with red ; to hear the shouts and, above all pleasures, the music of twenty-four violins with the musicians dressed in red. In the evening great bonfires lighted the city and all the bells of London rang in celebration.

79. Music for the King. — No man in London was happier for the king to return than Henry Purcell. He knew that the king would restore him to his old place in the Westminster choir and that he would be busy again using his fine voice to make music to earn his bread.

Henry Purcell was not disappointed. He was restored to the Westminster choir by the king, who also made him master of the choir boys in the Chapel Royal

choir. To serve as master of the Chapel Royal choir was a very great honor. The king worshiped with much ceremony and splendor. In his choir he had a fine organ, the best singers, and twenty-four violins as he had heard in Lully's royal choir. What beautiful harmony they must have made!

HENRY PURCELL, JR.

Purcell lived only six years. His little boy, Henry, was well cared for after his father's death, for he was admitted to the royal choir. Thoughts of his father must have made the boy a good student, for during the years that he was growing up, he used every opportunity to train himself in musicianship. He had excellent teachers in the choir masters.

Presently Purcell was a young man. He was well known for his fine music. He was invited to serve as organist in great Westminster Abbey and in the Chapel Royal. An organist in those days played the organ for the daily cathedral services and wrote the music for his choir. You see that only a thorough musician could serve in so important a post.

Purcell was such a man. Not only did he write solemn anthems for the church service, but he wrote

beautiful tunes for poetry brought to him by his friends for musical settings. Like every ambitious musician of his day, he wrote operas. Englishmen were justly proud of Purcell. Purcell was a far-seeing musician. He once wrote these wise words, "Music is yet a froward child, which gives hopes of what it may be hereafter in England, when the masters of it shall have found encouragement. 'Tis now learning Italian, which is its best master, and studying a little of the French to give it somewhat more of gaiety and fashion." The true Englishman is heard in Purcell's music.

Ask your school chorus to sing for you *In These Delightful Pleasant Groves.*

In these delightful pleasant groves,
Let us celebrate our happy loves.
Let's pipe, and dance, and laugh and sing,
Thus ev'ry happy living thing
Revels in the cheerful Spring!

How does this music remind you of the *Cuckoo Song* (page 100)?

The days of pageantry helped to make music a fine art. As those days drew to an end, two men came on the scene who gave music a new glory. In the next two chapters you will see how they fulfill Purcell's idea that music is a growing art.

Discussion Sentences

1. Music was a luxury for rich and noble households.
2. A ballad was originally a dancing song that told a story.
3. English ballads told a story without the accompaniment of dancing.
4. The virginal was a small keyboard instrument.
5. The cello was called a knee fiddle in Shakespeare's time.
6. The opera is a music drama.
7. Oratorios are sung by large choruses.

8. An opera and an oratorio have a score and a libretto.
9. Cremona was the home of Amati, Guarneri, and Stradivari.
10. A suite is a collection of contrasting dances.
11. French ballets tell a story by dancing and music of instruments.
12. The music of Purcell had the national feeling of England.

Thought Questions

1. What mixture of races made the English race? Review section 65. How do you account for those characteristics in Englishmen of Elizabeth's time? How did their natures affect their music?
2. Did the climate of Italy have anything to do with the kind of violins made in Italy? What do you like most about a violin?
3. Why should the score and the libretto of an opera be of equal value?
4. Why is the libretto of an opera in verse?
5. What gives contrasting character to the dances of the suite?
6. What are the differences between a violin and a cello?
7. How did English, Italian, and French people contribute to the growth of music as an art to meet the taste of a royal society? How did those contributions to the growth of music pass from one country to another?

Special Activity — Reviving the Suite

If your school has the means for research and the means for performance, arrange a performance in correct costumes of the dances used to make a suite. It will be necessary to learn the steps and manner of each dance, to provide the music for the dancers, and to plan authentic costumes. Such a program will be well worth the work of preparation. Remember that the suite as an *instrumental* performance was popular because people knew the charming nature of the dances.

A Listening Test

Play again the dances popular in the days of pageantry. Test your recognition of the dances by *name* and *measure*.

Ask your teacher to play any of the five dances heard in section 71. As you listen to each selection, determine for yourself its *name* and *measure*. Check by using the following abbreviations:

NAMES: Minuet — Mi. Rondo — Ro. Jig — Ji.
Gavotte — Ga. Sarabande — S.

MEASURE: 2, 3, 4, 6.

	First Trial		Second Trial		Third Trial		Perfect Scores
	Na.	Ms.	Na.	Ms.	Na.	Ms.	
1							
2							
3							
4							
5							

My Musical Measure

1. Enter chapter quotation and your estimate of it.
2. Enter Tool Word sentences.
3. Record Discussion Sentences and Thought Questions as selected after discussion in class.
4. If your class gives *Reviving the Suite*, write your impressions of the dances.
5. Record Recognition Score.

CHAPTER VIII

A MAN GREATER THAN KINGS

And with a tide of song . . . silence broke.
— Robert Louis Stevenson.

Purcell was dead. The voice of English music was silent. For fifteen years only wandering Italian players and singers had tried to entertain English audiences with Italian operas. A few Englishmen also tried in a half-trained effort to write operas for the English stage. But the efforts failed to suit the taste for music awakened by the genius of Purcell. England was ready for another great musician. In this chapter you shall see how there came upon the scene just such a man in *George Frederick Handel.*

Do you know:

1. What an opera is?
2. What an oratorio is?
3. What two kinds of music are used in operas and in oratorios?
4. Why people like operas and oratorios?

Excelling the Italians in their own style of opera, and revealing a new splendor in oratorio, the German Handel becomes the music master of an admiring English public.

Tool Words

Handel	*The Resurrection*	*Water Music*
Halle	*Rinaldo*	hornpipe
Saxony	aria	bourrée
Hamburg	coloratura	air
Italy	lyric	allegro
London	largo	*The Messiah*

1. A Stranger in London

80. Saving the Day. — A young man came to London. He was a foreigner, could not speak English, and knew no one. Yet in a remarkably short time he was to become the best-known man in London, because he had something London folk liked. He had a head full of fascinating tunes and he could put them together in an opera as no man in London could. He met almost by accident a man named Hill, who was the manager of the Queen's Theatre in Haymarket Street and who was in distress over the poor business of his playhouse.

The Haymarket and Drury Lane theaters in London were threatened with failure for the lack of audiences. It took a good deal of courage in those days to venture out on the London streets after night even to see a good play or opera. The streets were dark, narrow, and ill-smelling. Bullies were likely to set on a gentleman at any moment to rob and assault him. Crime was all too frequent. And the managers of the theaters had no good plays to tempt people to venture out.

Eagerly Mr. Hill grasped at the idea that the unknown young man could save the day. While the young musician set to work to write a new opera, Mr. Hill spread the news that Handel was in town fresh from a triumphal tour of Italy and that very soon the Haymarket Theatre would offer to the public a new opera, *Rinaldo* (rē-näl′dō), the work of Handel.

All the gallants and ladies turned out to see *Rinaldo*. The novelty of a new name made them brave the discomfort of the streets. The opera was a dazzling success. Handel had written such music as had not

been heard in London for years. To make doubly sure of the opera's success, Handel and Hill had imported the finest singers from Italy for the performance. **My Tears Shall Flow* shows the style in which *Rinaldo* was written.

George Frederick Handel

Handel was the hero of the hour. "Who is Handel?" everybody asked eagerly. News traveled slowly in those days. The Londoners had not heard of the young German who had just made such a stir in Italy and whom the elector (ruler) of Hanover in Germany had honored with an appointment as chapel master in his palace.

2. At Home in Germany

81. Boyhood Days. — If the Londoners had known all about George Handel, they still could not have explained his genius. Handel had come out of Halle (häl'ē), a little town in Saxony, one of the many small kingdoms in Germany. Respectable folk in Halle looked upon a man who earned his living by music as a poor sort of fellow, unless by chance he were a court musician or a church organist.

Certainly in the comfortable household of Dr. Handel no one thought that the son would turn to music making. Music had little interest for the elder

members of the Handel family. Dr. Handel was old and stern. Mrs. Handel was timid and always busy with a German mother's care for her house and younger children. Young George fell largely to the care of his aunt, Anna Taust, who lived with the Handels.

George and his Aunt Anna were the best of friends. Aunt Anna was good. Her greatest pleasure was to step away from the busy Handel house to the quiet, spacious church in the square. While his Aunt Anna knelt to pray, the little boy's attention was held by the great organ. The skillful fingers of Zachau (tsä'kou), the organist, made beautiful music. Those hours spent in listening to the grand and solemn voice of the organ awoke the gift of music in the soul of the boy. The gift was from nature, but the kindling of his interest came from hearing beautiful music.

The years passed swiftly. With the help of the duke of Saxe-Weissenfels the father's consent was won that George should be trained for a musician. George became a pupil of the very man whose playing had so often delighted him. Zachau was a real teacher. Handel came out of his years of study with him thoroughly trained in the science of composition as well as in the art of performance.

The Germans of that day used infinite patience in the details of composing music. They delighted in following intricate laws of harmony and counterpoint. They were like mathematicians solving problems or scientists poring over specimens under a microscope. Handel had the benefit of that careful training and he used it well. But he had something else that neither his neighbors nor sober family ever understood. Something stirred within him, an eager desire to be off and

see the world, to know people, to taste adventure, to hear and make music under other skies than those of quiet Halle.

3. A Remarkable Journey

82. First Days in a City. — Soon Handel, now a young man, set out on a journey which turned out to be a remarkable one. He stopped first in Hamburg, a flourishing German city. Here he got a place as violinist in the orchestra at the opera house. Handel must have felt strange and lonely at first, for Hamburg was a gay and adventurous city, very different from quiet Halle.

The opera house was the center of pleasure in Hamburg. There Handel heard for the first time, night after night, the melodies of Italian operas. How his keen ears must have thrilled at the sound of the beautiful Italian voices !

Italian opera had departed from the ideals of the Florentines who began it. You remember that they very wisely believed that the story and the music of an opera were of equal value. Later-day composers had become so interested in the music of the opera that the value of the story was completely lost sight of. The Italians became so fond of this ornamental singing that their operas were filled with elaborate songs decorated with trills and runs and ringing high tones. Italian singers were famous for the purity, the range, and the flexibility of their voices. No people could sing like the Italians. Operas gave a wonderful chance to display their fine voices.

Italian operas had come to be written by a rule or formula. The hero was always a tenor. The her-

oine was a soprano. The villain was a bass or baritone. The rival of the heroine was a dark-eyed contralto (alto). Each principal character must have a certain number of elaborate solos called *arias* (ä′rĭ-ȧ). An aria begins with a short declamatory introduction called a *recitative* (rĕs′ĭ-tȧ-tēv′). The introduction is followed by a beautiful melody called the *air*. The principal singers must at certain points sing a duet, a trio, or a quartet. The chorus appeared at intervals in the same set way. Of course operas of that kind grew to be very artificial. They were no longer dramatic, for no natural story could be used for a mere schedule of songs. But the charm of the singing drew people to the opera.

It made no difference to the Hamburg audience that the opera was in a foreign language and the story of small value, so long as the singers could delight them with brilliant, soaring voices.

83. Tasting Success. — Soon Handel wrote an opera. The audience applauded with a fresh enthusiasm. They liked Handel's opera because it was full of melody and yet made the story a bit more dramatic than the usual Italian opera. Handel was happy. But the success of so young and unknown a man brought down upon him the ugly jealousy and ill will of the men who for so long had ruled the Hamburg Opera House.

Instead of staying to compete with such poor-spirited fellows, Handel very wisely and quietly changed his plans. No doubt he was sorry to be disappointed in the men on whose friendship he had counted. Young as he was, however, Handel showed a trait of character that always helped him in a difficulty: he never lost his courage.

84. In Italy. — Handel turned naturally toward Italy, the home of opera. A short visit to Florence made him all the more eager for more of Italian life. He went on to Venice, the queen of cities devoted to music. Happily Handel met in Venice the greatest musician in Italy, Scarlatti (skär-lät′tē), who was also generous and friendly. For the first time, Handel had a friend like himself, ardent, ambitious, and gifted. Handel and Scarlatti spent many hours together. Handel learned much from the Italian.

Before long Handel traveled to Rome, where he forgot for a time the brilliance of the opera. Memories awoke of the music that had first stirred his heart in the old church at Halle, for in Rome Handel heard for the first time the lofty and beautiful music of the Roman Church.

The young German Lutheran was invited to the palace of a hospitable Catholic prince, who urged Handel to write an oratorio for Easter. Handel set to work at once. When Easter came, he had ready an oratorio which he called *The Resurrection.* Cardinals and princes and other noble Romans came to hear the music in the chapel of the palace. As the strains of *The Resurrection* were finished, they pronounced the young German a master of music.

In Italy Handel discovered and trained his power to write music in the two most loved forms of the day, the opera and the oratorio. In Italy he began the career that led him to a triumph in England.

85. At Home Again. — Thrilled with his success, full of hope, and his head full of tunes, Handel came back home for a little visit to his mother whom he never

forgot. His German folk had heard of his foreign success. The elector of Hanover appointed Handel to be a court musician. But Handel was not ready to settle down to the quiet life of a German household. He gained the elector's consent to a postponement of the appointment. He said good-by to home once more and set out to finish his journey.

4. On to London

86. An English Gentleman. — As we have read, Handel went to London, met Hill, and gave *Rinaldo* to his first London audience. He became the idol of the London public. He moved like a gallant gentleman from stage to palace, from coffee house to private mansions. Everywhere he was a guest of honor. His enthusiasm and joy in living grew immensely. He became an English citizen and gentleman.

George I

His old friend and patron, the elector of Hanover, came to England to become George I, the king of England. George I was none too popular with his English subjects. The king was too much of a German to suit the English taste. He soon discovered that his countryman, Handel, was a favorite

with the fashionable society of London. The king was no doubt glad to court English favor by conferring his royal approval upon Handel.

An amusement that delighted the English nobility was a water festival or pageant on the river Thames. A splendid pageant was arranged by some of the king's gentlemen. Handel was engaged to write the music.

You will enjoy hearing the **Water Music.* The suite is in four parts. Each part has a distinct character. Listen to the music to discover how the suite builds interest by contrast!

PART I — Allegro. What kind of movement does the music have? What would you say then that the word *allegro* means?

PART II — Air. What characteristics of a *song* can you hear in Part II? Think of *form* and measure to find the answer.

PART III — (*a*) Bourrée (*b*) Hornpipe

A bourrée is an old French dance. A hornpipe is an old dance popular with sailors. Listen for the measure and form of these old dances. Are they alike?

PART IV — Allegro deciso. What English word does the word *deciso* suggest? Does the music have that quality?

In the *Water Music* the king and his party could find a variety of happy moods. Why did Handel want his music to suggest cheerfulness? Did Handel understand instruments?

No man knew better how to use the voice for singing than did Handel. His arias gave singers wonderful opportunities to display their voices. Listen to these songs and you will understand why Handel's operas brought people back to the long-deserted London opera house.

**Largo*—An aria from the opera *Xerxes*. Handel wrote this favorite aria for the tenor who sings in praise of the broad shady leaves of the plane tree. The original words are rarely used. Largo (lär'go) is an Italian word that means a broad, noble style in music. Why is Handel's *Largo* so often used with sacred words? The beau-

tiful singing quality of the tenor in *Largo* is called *lyric tenor* in contrast to the vigorous quality which belongs to the *dramatic* tenor.

Listen to the aria **Sweet Bird* (the nightingale). The text of this famous song is from a poem by Milton.

"Sweet bird, that shunn'st the noise of folly,
Most musical, most melancholy!
Thee, chantress, oft the woods among,
I woo to hear thy even-song."

Do you know the Greek myth of Philomela and Procne? Read it to find why the nightingale is melancholy.

This aria was written for a *coloratura* soprano voice. A coloratura soprano is a very light and flexible voice, birdlike in its trills and the brilliancy of its tones. How would you distinguish a coloratura from a lyric soprano voice? Which would you judge was more popular in Handel's time? Why?

87. Conflicts. — Such a man as Handel could not live without a challenge. Some there were who sat back to laugh at his broken English, his heavy German body, his big German dinners. Some there were to criticize him through the operatic customs of the times.

Something to Read

Addison was a keen and clever Englishman who wrote witty criticisms of the opera. Read in *The Spectator* what Addison thought of some of the customs of the opera. Was he right or wrong? Has our taste changed?

Some wished to contest Handel's power in the world of music. A rival musician from Italy was brought to London to produce operas. At last Handel became so involved with poor business methods of the theater's managers, the jealousies of his singers, the rivalries of his enemies, that he seemed to go down in defeat. He was old, broken in health, and hurt by the falling away of the public.

" Handel," they said, " is done for."

88. A Glorious Triumph. — But London folk, well as they knew Handel, did not yet know the strength of his courage or the sweep of his genius. Handel had drunk deep of success. His music had been the best of its kind. But now in the days of failure there came to life that old voice of the organ in the church where he and his Aunt Anna had knelt to worship. *The music that had first moved him came to life when lesser music failed him.* Handel was himself again but with a far greater power.

An astonished and deeply moved audience, not in London but in Dublin, heard his new music, the oratorio, *The Messiah.* The sublime music lifted their thoughts to God. Handel himself said that the very doors of heaven were opened to him in the music of *The Messiah.*

Have you been fortunate enough to hear *The Messiah?* If not, a great experience awaits you. *The Messiah* is performed in some American cities every year. If you cannot hear the oratorio at first hand, you can have a wonderful concert right in your classroom. Use the following selections. They are noble arias for bass, contralto, tenor, and soprano voices with the magnificent closing chorus.

**The Trumpet Shall Sound*
**Why Do the Nations* } Bass

**He Was Despised*
**He Shall Feed His Flock* } Contralto

**Comfort Ye My People*
**Every Valley Shall Be Exalted* } Tenor

**I Know that My Redeemer Liveth* Soprano

**Hallelujah Chorus*

There is a picture of Handel, old and blind, being led to his place at the organ. His head is still held high, his step is proud. A true picture it is of the triumph of courage. When Handel died, the English buried him in Westminster Abbey. That was the highest honor that England could pay her illustrious dead.

But Handel is no longer German or English. He belongs to the world. His name and his music are as fresh and beautiful now as in that far-off day of quiet Halle and of English pageantry.

Discussion Sentences

1. Handel learned something valuable from each place in which he lived.
2. Handel gave something valuable to each place in which he lived.
3. Handel's first oratorio was written in Rome.
4. Handel chose wisely in going to London.
5. An aria is a solo for a principal singer in an opera or an oratorio.
6. An aria consists of two parts: a short introductionlike speech on a musical tone called the *recitative*, and a long melody in elaborate style called the *air*.
7. Soprano voices may be coloratura, lyric, or dramatic.
8. Tenor voices may be lyric or dramatic.
9. Handel was a master of counterpoint.
10. The sincerity of Handel's purpose helps to make *The Messiah* a great work.

Thought Questions

1. Why do many people still oppose the idea of music as a profession for men? Was it wise for Handel to become a musician? What should be the test in choosing music for a profession?
2. How did hearing beautiful music in his childhood help Handel? What does that experience suggest as to your own growth in musical appreciation?

3. Do you know why people stand while the *Hallelujah Chorus* is being sung? What early church style do you hear in the *Hallelujah Chorus?* Do you like the effect?

Special Activity

Write a little account of what you think of Handel. If you have attended a festival of Handel's music, or have heard a Christmas performance of *The Messiah,* or if you know of other music by Handel other than that of our chapter, tell how it impresses you.

Where did Handel find his text for *The Messiah?* Select and read the most impressive portions of the text. What is the theme of *The Messiah?*

A Listening Test

Play again the five numbers of the *Water Music.* Test your recognition of the music by *title.* Check by using the following abbreviations: Allegro — All. Air — A. Bourrée — Bo. Hornpipe — Ho. Allegro deciso — A. d.

	First Trial	Second Trial	Third Trial	Perfect Scores
	Title	Title	Title	
1				
2				
3				
4				
5				

Play again the numbers from *The Messiah.* Test your recognition by *title* and *voice.* Check by using the following abbreviations: Soprano — So. Alto — Al. Tenor — Te. Bass — B.

The Trumpet Shall Sound — Tr.
He Was Despised — De.
Comfort Ye My People — Co.
I Know that My Redeemer Liveth — I. K.
Why Do the Nations — Na.
He Shall Feed His Flock — Fl.
Every Valley Shall Be Exalted — Ex.
Hallelujah Chorus — Hal.

Enter your recognitions in the score card on the next page.

	First Trial		Second Trial		Third Trial		Perfect Scores
	Title	Voice	Title	Voice	Title	Voice	
1							
2							
3							
4							
5							
6							
7							
8							

Repeat for other selections.

My Musical Measure

Follow directions given in previous chapters for proper use of your notebook. Make your entries of Recognitions with great care. The music of Handel is a heritage of tremendous worth. You will want to claim your musical inheritance by learning to know Handel's music. To know it is to love it.

CHAPTER IX

A MAN WHO COULD HAVE SERVED A KING

The spirit also helpeth us. — Motet from Bach.

You have learned how Handel brought a new glory to the growing art of music. Once Handel made a hurried visit to see his mother before her death. A man from Leipzig (līp'tsĭĸ) walked to Halle to meet the famous musician from London. When the man reached Halle, Handel had already left, hurried away by the rush of his affairs in the great city of London. The man turned away disappointed. There was much he had wanted to hear from Handel. In this chapter you will learn that there was much he could have said to Handel, for he too was a great musician. He was no less a man than Johann Sebastian Bach, a man who could have served a king, but who, as you will see, preferred a different service.

Do you know:

1. Why the organ is liked for church music?
2. What a clavichord is? What a harpsichord is?

Bach contributes to the growing art of music the skillful use of keyboard instruments, the organ, clavichord, and harpsichord; the climax of counterpoint in the fugue; and the moving sincerity of a noble mind and heart in music for the service of the Church.

TOOL WORDS

Wartburg	virginal	scale	half-tone	Passion
inheritance	clavichord	key	chromatic	motet
training	harpsichord	tone	fugue	tempered

1. Unknown Neighbors

89. Contentment. — The man who was eager to meet Handel was Johann Sebastian Bach (bäk). He was the best musician in all Germany, but he was not too proud or vain to walk to meet a man with a wider fame than his own.

Bach and Handel were born in the same year (1685) and in neighboring towns, but, strange as it may seem, they never met. We must remember that people did not travel so easily in those days as we do now. When Handel took his first real journey, he went far away from Germany, whereas Bach spent his life in quiet contentment at home.

Combined Flute and Walking Stick Used by Frederick the Great
It was given by the king to Voltaire, the famous French writer.

90. A Faithful German. — Germany at that time had neither the wealth of the Italian cities, the gayety of the French court, nor the bold enterprise of the English people. Much of the warfare of the Reformation had taken place on German soil, and Germany had recovered very slowly from the ruin thereof. There was no united government as in England and in France. There was no one powerful king. Germany was a collection of big and little states, each with its ruling family. Capital cities made a show of riches and dignity. In Prussia the king, Frederick, planned for greater power as he played his flute at Sans Souci, his royal residence. But the great body of German folk were a simple, earnest people, interested in home,

children, and church. They traveled little beyond the borders of Germany. They were content to enjoy the simple pleasures of home.

Bach was just such a man. He was affectionate, honest, and sincere. He would no doubt have been very unhappy if, like Handel, he had needed to go traveling everywhere, meeting all kinds of folk. Bach did not think it dull to stay at home because his work satisfied him. He spent his life with his family, his pupils (of whom his sons were the best), and his organ. He was not thinking of how large an audience he had for his music, but only of the music itself and his familiar listeners.

2. In the Shadow of a Castle

91. Inheritance. — It is easy to understand why Bach was a thorough musician. His ancestors for generations had been tradesmen and musicians. They had the habits of work and the capacity for pleasure. They had not sat idly by while the mill-wheel turned, but had used their leisure moments to make music. They must have been a cheerful and happy family. All those seeds of music-loving and music-making bore fruit in the genius of Sebastian Bach.

Even the birthplace of Bach was favorable to his genius. He was born near the old Wartburg (värt'bo͝orĸ) castle, famous for traditions of music-making. There in the castle many years ago the minnesingers had held their song contests; there, much later, Martin Luther, hidden by his friends from his enemies, made his translation of the Bible and wrote his hymns for his people. Wartburg thus preserved two musical traditions: romantic music and reverent

music. Such was the air breathed by Bach from his childhood. As he grew up, Bach used his opportunities to obtain a musical education. Thus he united *inheritance* and *training* to make himself a master.

3. Bach's Instruments

92. Busy Years. — As Bach cared little for a great audience with its applause and excitement, he was never interested in writing operas. It was always the solemn and beautiful music of the organ that interested him.

But Bach was not only an organist. His first position of importance was that of court violinist to the duke of Weimar (vī'mär), a court famous for its hospitality to men of genius. He passed from Weimar to choir positions and finally to the post of choir master of the St. Thomas School in Leipzig. Here he spent the busy years of his life, teaching, composing, directing the many services of the church, and playing the organ for those services.

Bach's knowledge of instruments was remarkable. His industry was equally so. Think of the boys who were his pupils in the choir school. When the boys came to the music lesson, they did not bring a music book easily bought at the nearest shop. Instead, the master gave each boy a copy of music which was written especially for the day, done in the neat workmanship of the master himself. Bach was not only their teacher, but also their composer and often their "printer."

93. Keyboards. — Bach often needed a piano. An organ was inconvenient for teaching and impractical

for home use. Many other people shared Bach's desire for a suitable keyboard instrument for their hours of pleasurable music. But there were no pianos as we know them to-day.

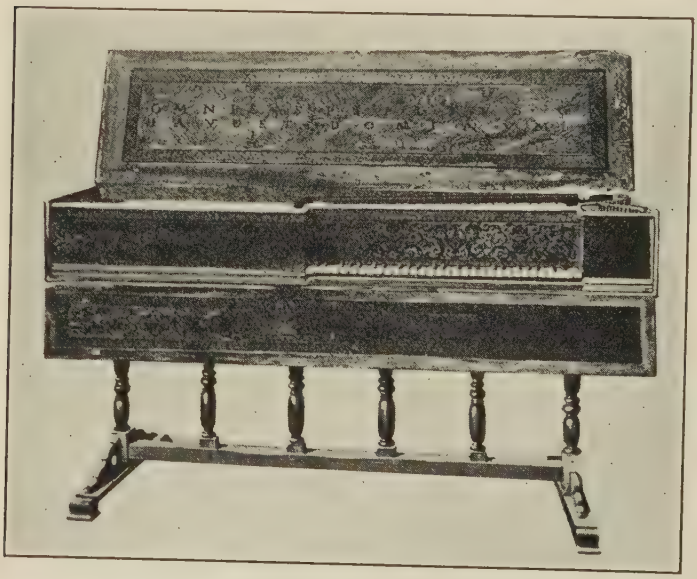
You remember that years back in the days of Queen Elizabeth young ladies were fond of playing the *virginal*, a little keyboard instrument, small and flat. The virginal was like a portable phonograph in that it could be placed upon a table anywhere that suited the owner's convenience (page 116). It made a small tinkling tone which was quite unsatisfactory as a substitute for the organ's great tones.

A Portable Clavichord

Workmen tried faithfully to make an instrument better than the virginal and easier to manage than an organ. In those days organs had to be pumped by hand. What musicians wanted was a keyboard instrument with a full tone made by striking the strings. If you will examine your piano, you will see that the tone is made by a *hammer* stroke on the strings, a stroke that can be made loud or soft. It seems strange to us that such a simple device was so difficult to discover. But so it was. For years no one thought of a hammer. Instead, a metal piece called a *tangent* was used to strike the strings. This improved instrument was called a clavichord (klăv'ĭ-kôrd). Other experimenters used a *quill* to pluck the strings and called their instrument a *harpsichord*. A harpsichord looked very much

like a tiny grand piano, which, as you know, has a harp-shaped, flat top. Some harpsichords were rectangular, like the old "square" pianos.

Clavichords and harpsichords were small instruments with a limited tone quality, but they were a delight to the people of that day, just as pianos are to us. The old



A Large Clavichord

virginal was vastly improved upon in the new instruments. In Antwerp, in London, in Strasbourg, and in other cities, builders of clavichords and harpsichords tried to make the most beautiful and elaborate instruments. Tables no longer sufficed to hold the keyboards. They were incased in lovely frames carved and painted, fit ornaments for the drawing-rooms of rich families and patrons of music.

In many museums harpsichords and clavichords may be seen. You might make a visit to the music section of a museum and see for yourself how the early keyboard instruments were made. If you do not live near a museum, a letter to the print department of a large museum will bring you information as to how you may get pictures of rare instruments. Such pictures will be a valuable addition to your notebook.

A Harpsichord

The two keyboards produced different tone effects. Note the elaborate decoration of the case.

94. How Bach Improved the Clavichord. — Bach favored the clavichord. He discovered new and better ways of playing the clavichord and wrote music that made it possible for other students to improve their playing. The music that Bach wrote is the foundation of the keyboard music of our own day.

Bach was a good physicist. He understood the laws of sound. Applying the principles of sound, he succeeded in a task that other musicians had struggled with. He *tuned* the clavichord so that the tones had a pleasing and workable relationship.

The question of how the clavichord should be tuned was a disputed point. Bach settled the question by dividing the tones within the octave into twelve semitones. This system of tuning made a " tempered "

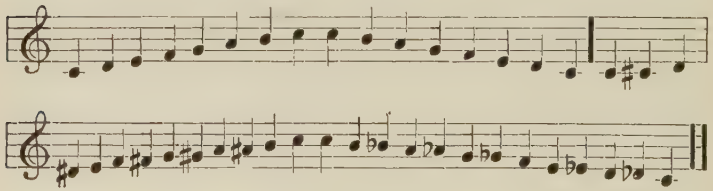
clavichord. What does *tempered* mean here? Having tuned the clavichord, Bach demonstrated the improvement by writing a little prelude and fugue (fūg) in each of the twelve major and minor keys. This collection of preludes and fugues is appropriately named *The Well-Tempered Clavichord.*

Our ears are so accustomed to the relationship of tones as established by Bach that we can hardly appreciate the value of his contribution. The following demonstration will help you to understand tone values.

Demonstration: *Tone and Key Relationship. Chromatics.* Music is made of *tones.* Tones are arranged in patterns called *scales.* Each scale starts from a key tone. The *diatonic* scale pattern calls for eight tones. Bach tuned the clavichord so that each *scale* or *key* could sound all its half-tones as well as its whole tones.

Play on the piano from middle C through each *white* and *black* key to the next C. Repeat from any key and the effect is the same except for differences in pitch.

KEY OF C MAJOR WITH CHROMATICS



Half-tones are represented on the piano by black keys and the half-space between b–c and e–f. They are represented on the page by sharps (♯) and flats(♭). They are called *chromatics* because they add *color* to music. Which scale pattern has more color? Why?

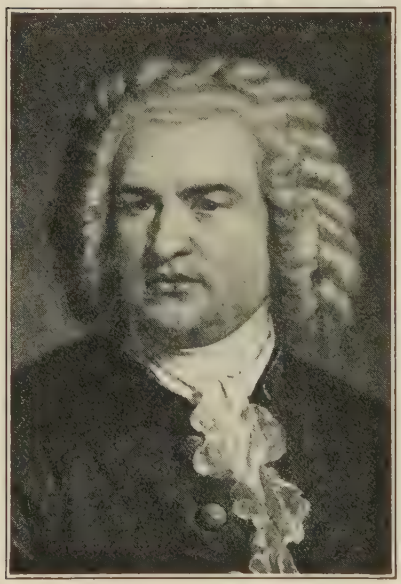
Much of the beauty of our music relies on the discoveries that Bach made and his contributions to perfecting music for keyboard instruments. Bach was more than a performer and a composer. He was also a scientist.

4. Bach's Music

95. A Keen Mind. — Bach was fond of the old church counterpoint. Counterpoint had often been very dry music. But when Bach wrote in counterpoint, it was as if a great artist filled in with his glowing colors the bare outlines of an inexperienced artist. Bach called his counterpoint tunes by a new name: fugues. In a fugue the melodies or voices seem to fly after each other in a merry chase that ends only with the last cadence. Bach could weave his voices in and out in a magical pattern that always made a clear design.

Perhaps you would like to see as well as hear just how cleverly a fugue is constructed. Here is a bit of one of Bach's little fugues.

As the fugue is played your eye as well as your ear tells you that the first voice begins with the left hand (bass voice) and proceeds for four measures. Then while the left hand goes on with a new theme, the right hand (soprano voice) repeats the first pattern. At measure 9 the right hand plays a new pattern which the left hand immediately begins to imitate at measure 11. And so the fugue continues in a maze of themes which, though complex, is perfectly agreeable. Ask your pianist to play the above fugue slowly enough for you to hear each voice. When your ear becomes familiar with the pattern, you will enjoy hearing the fugue played as Bach wished it played, without hesitation.



JOHANN SEBASTIAN BACH

Listen again to Handel's **Hallelujah Chorus* for a magnificent example of counterpoint (page 98). The principle underlying a little fugue underlies also the great chorus.

You see readily that it took a keen mind to think straight through the intricate designs of fugues. To be able to play and understand Bach fugues is a sure test of musicianship.

96. A Cheerful Heart. — Bach was more than an intellectual musician. He was a lovable, warm-hearted man who liked a good tune. He probably never danced, but he enjoyed dance music. He delighted to write a suite for his orchestra of violins, cellos, flutes, and violas (tenor violins). To understand the cheerful heart of Bach, listen to this gay folk dance and this pretty court dance:

**Gavotte in E Major*
**Minuet.*

Both have decided rhythm.
What are the difference in measure and the difference in character?

Such a man as Robert Louis Stevenson loved Bach's music. We think Stevenson loved only those things that had beauty or charm. Tucked away in Stevenson's *Ballads* is this little poem which he calls

Ditty

(To an air from Bach)

The cock shall crow
In the morning grey,
The bugles blow
At the break of day:
The cock shall sing and the merry bugles ring,
And all the little brown birds sing upon the spray.

The thorn shall blow
In the month of May,
And my love shall go
In her holiday array:
But I shall lie in the kirkyard nigh
While all the little brown birds sing upon the spray.

We do not know what air from Bach Stevenson had in his mind. The little poem is full of a deep, rather sad feeling. Possibly he was thinking of one of the most

loved of all Bach's airs: **Air for G string* (from Suite in D Major).

As you listen to the music, do you feel that it fits the spirit of Stevenson's poem?

97. A Reverent Spirit. — Above all other characteristics Bach had a deep and sincere piety. He loved the service of the church for which he wrote great music.

Morning Devotions in the Bach Home

In the German Protestant Church of St. Thomas, where Bach spent so many fruitful years at the organ, Good Friday was a solemn season. For the services of that day, Bach wrote his finest oratorios. Because they told the story of the suffering and death of Christ, Bach called his oratorios *Passions*. He used for his texts the gracious language of the Gospels of John, Mark, and Matthew.

You may not be able to hear a Bach oratorio. A song that expresses the fine religious faith of Bach

as well as his gift for melody is **My Heart Ever Faithful.*

How does Bach use the principle of *repetition* in this song? Is this song *binary* or *ternary?* What is the spirit of the song?

Bach went to visit his son, who was the court musician for Frederick the Great, king of Prussia and the proudest king in Germany. Bach was happy for his son to fill so honorable a post, but when the king urgently invited Bach to accept a choir master's post in the palace, Bach declined. He preferred to end his days as they had begun, in the happiness of his church, his school, and his home.

In Bach's last days, like Handel, he was stricken with blindness. But his affliction in no way marred his fine spirit. The words that he chose for one of his best *motets* (songs of praise) were his watchwords: "The spirit also helpeth us."

Discussion Sentences

1. Bach represented the best of German life and character.
2. Bach's music expressed his mind, heart, and spirit.
3. Bach's music suited the taste of his countrymen but was little known outside Germany.
4. The organ is a church and theater instrument.
5. The virginal, clavichord, and harpsichord were keyboard instruments for home and social use.
6. The harpsichord was a concert instrument.
7. A fugue is highly developed counterpoint.
8. A Passion is an oratorio based on the suffering and death of Christ.
9. Chromatics give color to music.

Thought Questions

1. Why did Bach succeed in his work?
2. Why did Bach not write operas?

3. Oratorios were written for Protestant churches. What music took their place in the Catholic church?

4. Why does a fugue require exact thinking in the composition and skillful playing in the performance?

5. What was the chief defect of the clavichord and harpsichord?

6. Why is the organ popular in the moving-picture theater as well as in church?

Special Activity

The days of pageantry were full of zest, adventure, religious fervor, and interesting people. Could you re-create some of the scenes of those days in a pageant of your own? If your class is ambitious and energetic, such a pageant might be made a major activity of the year. Follow the table of contents of Part III for suggestions as to scenes, characters, and music. Let the music of Bach and Handel form the climax. Let your scenes show the increasing beauty of music through the patronage of royalty.

Listening Test

Ask your teacher to select a certain number of selections from Bach as your chapter has suggested. Decide upon abbreviations for *names*. Prepare your score card as in previous chapters.

My Musical Measure

Make your entries with the care that you feel the beauty of the subject demands.

PART IV — CALM BEFORE THE STORM

CHAPTER X

A POLITE WORLD

A thing of beauty is a joy forever:
Its loveliness increases; it will never
Pass into nothingness.

— *Keats.*

In Part III you saw the pageant of kings and heard the music that was part of the pageant of the times.

In Part IV you will see kings sharing the privileges of government and wealth with a large group of people enriched through foreign trade with their colonies, and eager to enjoy the pleasures of an orderly and gracious manner of living. Music, as clear and perfect in pattern as the polished facets of a diamond, is fashioned from the materials of the art already at hand to suit the taste of that fortunate group of people.

On the other hand, a vast body of underprivileged people arm themselves to strike a blow for social rights. The storm of revolution reaches a climax in the stirring strains of their war song, the *Marseillaise*.

Do you know:

1. Why the era of geographical discoveries by Europeans led to settling colonies abroad?
2. How foreign colonies increased the wealth of private citizens in Europe?
3. Why people of wealth in the eighteenth century settled down to enjoy order, comfort, and fine manners?
4. Why the frequent wars of the times were not more disturbing to people of wealth?

5. What the phrase *balance of power* means?

6. Why people of the eighteenth century enjoyed classical literature, music, and art?

Chapter X gives the general causes and meaning of the classical spirit of the eighteenth century in preparation for understanding the specific causes and meaning of the classical spirit in music.

Tool Words

wealth	excellence	patterns
aristocrats	formality	beauty
comforts	serene	classical

Eton

Ewing Galloway

1. A Smooth Surface

98. A Pleasant Life. — If you had happened to be the son of a rich English family about the middle of the eighteenth century, you would have thought the world a very pleasant place.

As a gentleman's son you would certainly have been something of a scholar, having learned your Greek

and Latin at a school like Rugby or Eton, before your university years began.

You would have enjoyed the comforts of a fine town house in London. Perhaps Sir Joshua Reynolds, a favorite artist among polite people, would have painted your portrait. Evening parties in your father's drawing-room might have gathered about the harpsichord. There would have been talk of the newest Italian opera. Life would have seemed safe, serene, and pleasant.

England was prosperous. Fortunes were made in the tremendous trade with English possessions in India. The king bestowed titles for services rendered to the nation. Fine houses, travel, and easy living made it possible for men and women to enjoy life.

2. Undercurrents

99. Vexing Questions. — Under the smooth surface of that pleasant life were troublesome questions. In the London coffeehouses men met to discuss public questions. The failure of English rule in Ireland, the cry of the poor, the starvation of French peasants, were questions that made men ponder.

100. Finding an Answer. — Some rulers on the Continent had learned a lesson from the English in their sense of fair play between king and people. The efforts of kings and queens to improve their kingdoms without giving up any of their powers make an interesting story.

Catherine the Great, as she called herself, the ruler of Russia, began to substitute exile to Siberia for the whip and death, the fate of so many Russians. She consented that Russians might learn to read and write.

But her interest was half-hearted, for she knew that once her people gained an education, her powers would be limited.

No king worked harder to make his kingdom a model than did Frederick the Great of Prussia. He built schools, required his courts to deal justly, and granted religious freedom to Catholic and to Protestant.

FREDERICK THE GREAT

Maria Theresa and her son Joseph II, who was called by the high-sounding title, "Holy Roman Emperor and Sole Ruler of the Hapsburg Realm," had no doubt the most difficult task of all rulers to hold a kingdom together. Austria was a patchwork country made up of Germans, Bohemians, Poles, Hungarians, and Italians. By fortunes of war this variety of folk belonged to Austria. From the capital, Vienna, the emperor tried to make all his subjects Germans. It was no easy task to keep the wild, gypsy heart of those alien races in the paths of peace. They had a fiery devotion to the races from which they sprang. Their ancient cities of Prague (präg), Budapest (bo͞o′då-pĕst′), and Cracow (krā′kō) had been centers of learning for years. Scholars had traveled to their universities for fresh learning. Such traditions fed the racial pride of

the alien people of the Austrian empire. The emperor undertook an impossible task in his efforts to unify Austria.

3. A Primrose Path

101. The French Court. — It was hardly to be expected that in France the king should conduct himself with the sobriety demanded of an English king, or that he should concern himself with the cares of government.

The French king had married a gay, pretty princess from Austria. She brought to Paris the pleasure-loving ways of Vienna. The French court was already famous for its luxury. The nobility of France were extremely numerous and lived without any useful work. The burdens of such a court fell heavily on the humble folk. King Louis XVI and Queen Marie Antoinette and their many lords and ladies went gayly along the primrose path of pleasure. They felt secure in the knowledge that Paris was supreme among the cities of Europe in luxury and fashionable life.

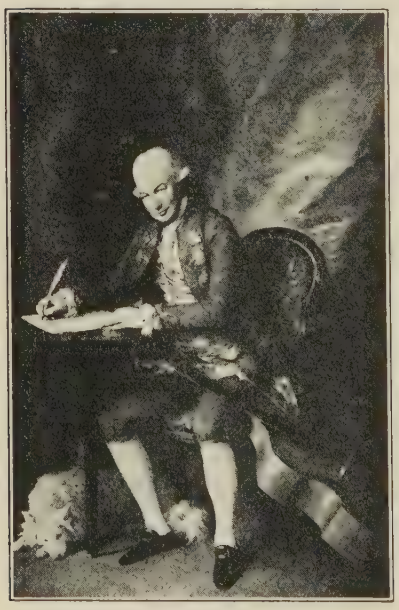
4. A Standard of Excellence

102. Old Patterns for New. — While the French court set the fashions for polite manners, French scholars caught the spirit of the times and molded it into the patterns of literature and art. Never in modern Europe had there been such brilliance in writing, such correct and polished patterns for poetry, letters, and essays. In their study of Greek and Latin literature, scholars discovered the style that suited exactly the taste of their own times. Frenchmen did their best to put into their writings the clearness, simplicity,

elegance, and formality of the Latin poets, who had in turn

> . . . from a greater Greek
> Borrowed as beautifully as the moon
> The fire of the sun.

French scholars succeeded so well that they set a new fashion for the entire polite world of Europe.



A "Classical" Gentleman

The Romans had rated the excellence or class of a man by his property. According to his wealth a man was in the second, third, or fourth class. A man of sufficient wealth to be in the first class was called simply *classicus;* this title meant that he was of the highest excellence.

Frenchmen borrowed the Latin idea and called their new fashion in literature *classical.* We have a clear evidence of the continuity and progress of human life in this word *classical.* Borrowed from a people long dead, the word lived afresh in a new age. Used first to denote excellence in the possessions of a man, it came to mean excellence in the work of a man's brain and hand; his books, his art, his music. Classical literature, classical art, and classical music were enjoyed

by an aristocratic society. *The eighteenth century is called the classical age because it was an age of politeness and formality among people of wealth and distinction, and yet an age that made "beauty a joy forever."*

Discussion Sentences

1. Aristocratic society controlled Europe in the eighteenth century.
2. Undercurrents of social unrest were felt in talk at the coffee-houses, where discussions helped to develop public opinion. Kings tried to improve social conditions without giving up any of their royal powers.
3. *Classical* means excellent. Formality and elegance were the standards of excellence in the aristocratic society of the eighteenth century.

Thought Questions

1. We enjoy "living-rooms" in our homes to-day. "Drawing-rooms" were the fashion in the polite society of the eighteenth century. What differences in ideas of living do the two terms show? What social customs are suggested in the term *drawing-room* (an abbreviation of *withdrawing-room*)?
2. Why did the clearness, elegance, and formal patterns of classical literature, art, and music suit the taste of an aristocratic and wealthy society?
3. Do you know why this survey of the manners and spirit of the eighteenth century will help you to understand the music of those times?

My Musical Measure

1. Enter chapter quotation and your estimate of it.
2. Enter Tool Word sentences.
3. Record Discussion Sentences and Thought Questions after class discussion.
4. Write a brief, clear statement of what you understand the word *classical* to mean.

CHAPTER XI

A GRAND TOUR

Still the same sweet radiance, though with paler hue
Of the sweet lives that help men to live true.
— Abbie Farwell Brown.

You have already imagined yourself to be the son of a rich English family about the middle of the eighteenth century. It was the custom for a gentleman's son to finish his education by visiting the famous cities of Europe. This journey was called the "grand tour." In this chapter you can re-create for yourself the delightful experiences of the grand tour as it takes you to the music centers of Europe.

Do you know:

1. Why travel was included in the education of a young man?
2. What cities he was most likely to visit?
3. What he would wish to see and hear in those cities?
4. How the music he heard "helps men to live true"?

The classical spirit of the eighteenth century bears fruit in the sonata, the symphony, chamber music, and the symphony orchestra by Haydn and Mozart; and in the return to early ideals in opera by Gluck.

Tool Words

Croatians	pure music	contrast	adagio	baton
sonata	classical music	unity	largo	timbre
symphony	ternary	tempo	presto	string choir
chamber music	movements	allegro	finale	overture
concerto	balance	andante	orchestra	light opera
national song				grand opera

A. IN VIENNA

1. A Music-Loving City

103. A Lucky Youth. — Imagine yourself again the fortunate son of a wealthy English family. You are ready to set out on your long-expected grand tour of cities on the Continent. Crossing the Channel, you enter enchanted lands of legend and song. Much of your travel will be by boat on the rivers and canals. You plan to go to Vienna on the beautiful blue Danube River, a city of brilliant society and the capital of Austria.

Vienna is a patron of music. You will find people in the evening promenading the gay streets, sitting at little refreshment tables in friendly groups and listening to music. The music of a waltz floats on the evening air. **Blue Danube* is the kind of music loved by the Viennese public. Every poet, every artist, and every musician in the wide bounds of Austria may be met in the music-loving city of Vienna. You hear the music of **Liebesfreud* (Love's Joy) and **Liebesleid* (Love's Sorrow), old waltzes loved by the Viennese.

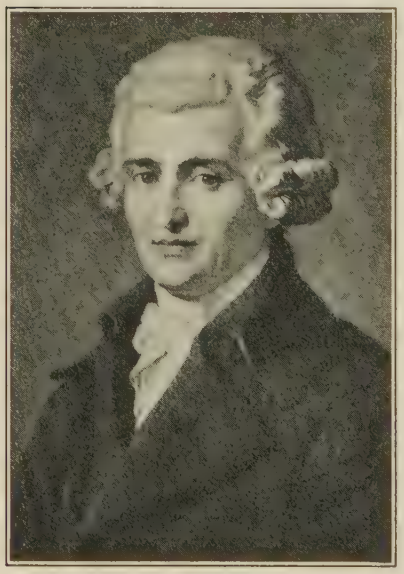
104. An Evening of Music. — With letters of introduction to the great families of the city, you are certain to be invited to an evening of music at the home of Prince Esterházy (ĕs′tĕr-hä′zē). The prince is a rich Hungarian nobleman. He is a patron of music. He lives on his magnificent estate just outside the city. In his beautiful house he has his private orchestra and the finest music-director in all Austria.

2. Meeting Haydn

105. The Director. — At the concert your attention is at once attracted to the music director who plans,

writes, and directs the music for the concerts of his princely patron.

Already as far away as London you have heard of Haydn (hī'd'n), for his fame has spread beyond Austria.



Joseph Haydn

Maybe you had expected to see a very pompous person. You are agreeably surprised to see an odd little man, with dark skin and a big nose, but the clearest and kindest gray eyes. He is very carefully dressed. His powdered hair is a fashionable tie-wig. He looks as if he were always cheerful and happy. His appearance is so genial that if he should tell you of the hardships he overcame before he reached the peaceful years as music master to his Highness, Prince Esterházy, you could hardly believe his story.

106. Haydn's Memories. — Do you suppose Haydn ever recalls the day that he left his father's home? He was only a little boy six years old when he went away from the poor but happy household of his father and mother.

The Haydn family were peasants who lived in a little Austrian village. Under the thatched roof the family

lived and the father worked at his trade of coach-maker. The house was full of children and was alive with the clatter of work and play. The Haydns were not Germans. They were Croatians (krō-ā′shănz), or Slavs, so there was always time for a little cheerful play and much music. Music is a great delight to Croatians. At work or at play they sing and are happy. The Haydns made music to refresh themselves after the day's work. Joseph had joined in the music-making when he could do no more than laugh to show his pleasure.

It must have grieved his mother to see her little boy ride away with Matthias Frankh, a cousin of the family. But in spite of her tears she was grateful, for the elderly cousin was a musician in Hamburg and he was taking Joseph away to train him to be a musician.

Joseph lived two years with his cousin, who gave him some teaching on the violin, on the harpsichord, and in singing. But he also gave him a great many cuffs and blows for so lonely a little boy.

107. At Choir School. — After two years Frankh turned Joseph over to his friend, the director of the choir school of the great cathedral of St. Stephen, the finest church in Vienna. Joseph was a member of the choir of St. Stephen's from his little boyhood until he was a youth seventeen years old. Those were years when he was often hungry, neglected, and abused. He learned the music he loved so well by his own efforts rather than by training from those supposed to be his teachers. He did not lose his cheerful disposition. Finally for some boyish prank he was abruptly dismissed from the school by the angry director.

108. A Testing Time. — Instead of creeping off home in defeat as many boys of his age would have done, Haydn walked the streets of Vienna, looking for stray chances to earn money with his violin. The next ten years he spent playing wherever he could. At night when others slept, he sat by a dim light in his forlorn garret, studying to perfect himself in the art of composing music. With his meager earnings he bought a harpsichord, paper, and some books of music written by Emanuel Bach.

Emanuel Bach was the son of the great Sebastian Bach and was, as you remember, court musician to Frederick the Great. Now young Bach was a keen student of music. He had experimented with a new form of the old suite, until he had a music-form which he called a *sonata*. Bach called his improved suite a sonata because it was intended for instruments. His idea for using the word sonata came from the Italian word *sonare*, which means *to sound*, in distinction to the kind of music referred to by the Italian word *cantare*, which means *to sing*.

Haydn became very much interested in Bach's music. He studied faithfully to learn the secrets of the clear and polished tunes. Instead of feeling lonely and discouraged, Haydn was happy at his work and sure that his chance would come. He even acted as valet to the lordly singing teacher Porpora, that he might profit from the musical wisdom of the great teacher. He became accompanist for Porpora. Gradually the fashionable people of Vienna came to listen to Haydn play as well as to hear Porpora sing.

109. Haydn's Reward. — Hearing of Haydn's remarkable gift for music, Prince Esterházy engaged him

as his private music master. How happy Haydn must have been. The hardship of trudging about giving lessons, of playing wherever or whenever he could, of living in a garret, were over for Haydn. He could live in comfort, dress and dine well, and see something of the clever and interesting people who were the guests of the prince.

Haydn now had a glorious opportunity for music making. He had time to put on paper all the music that welled up in him like a spring of fresh, clear water. Best of all, Haydn had at his command a group of fine musicians who played under his direction in the concert room of the palace.

3. At the Concert

110. Listening to a Symphony. — While the ladies and gentlemen in rustling silks and laces are settling themselves for the concert, you look carefully at your program. You are eager to see what music the famous director has arranged for Prince Esterházy and his guests. You see that the program says that you will hear this evening **Symphony No. 6, in G Major* (*Andante cantabile* and *Vivace, Andante, Minuetto, Allegro di molto*). Strange words ! The only point you understand clearly is that the symphony is No. 6 and in the key of G major. Haydn has already written five symphonies. No. 6 should show the skill of a practiced hand. Since the symphony is in the key of G major, you expect to hear music that is happy with a straightforward simplicity.

You read on: *in four movements.* " That must be something like a story in four chapters," you decide. As for the titles, you see that Haydn, like all musicians,

has chosen Italian words for his titles; *Andante* (ändän′tā); *Cantabile* (kän-tä′bē-lā) and *Vivace* (vē-vä′-chā); *Minuetto* (mĭn′ū-ĕt′tō); *Allegro di molto* (äl-lā′grō dē mōl′tō). You recall your Latin and Italian. Ah, there is the key to unlock the meaning of the music. You feel sure that the music will be very happy (vivace); moderately slow and thoughtful (andante); a stately dance (minuetto); and will have a very gay and happy ending (allegro di molto).

Here is another novelty. You have not seen an orchestra arranged just as Haydn has his players. Indeed, orchestras that you have heard in London were to accompany singers in an opera or in an oratorio. But here is an orchestra without singers, music without words. Toward the front of the stage are the stringed instruments in one group, and the wind instruments in another group. At the back of the stage are the big and little drums. "Why did Haydn arrange his players in just those positions?" you ask your host.

But hush! Haydn has raised his baton (bȧ′tôn′). All is quiet. The music begins. Delicately, with singing tones from their instruments, the players respond to their director's guiding baton. Your heart thrills to the harmony of sound. Then suddenly the songlike (cantabile) movement changes to such a lively tune that you smile with pleasure. Far too soon the first movement is over. You want to applaud but almost at once Haydn gives the signal to begin the second movement.

Such a simple little tune. Like a song it moves, so softly that you hold your breath to hear. Then *crash!* What a thundering chord! Everybody jumps, startled out of the repose of that first soft theme. Then every-

body laughs. Haydn laughs too, for Haydn does enjoy a joke. He knew that chord would surprise his polite audience. It surprised them so completely that thereafter his symphony No. 6 was called the Surprise Symphony. It is called that to this day. The good humor of the surprise is the best preparation for the Minuetto. A dance is meant to be enjoyed and a minuet exactly suits the taste for delicate enjoyment of Haydn's aristocratic audience. Before you know it the symphony is ended. The last gay measures whirl away, and with a flourish and a bow the director turns to receive the enthusiastic applause of his listeners.

THEME FROM SYMPHONY, SHOWING THE "SURPRISE" CHORD

"What enjoyment!" you think. Not a word has been spoken to guide you, but in a magical way *pure* music spoke to you of happiness and of beauty. You wonder how you were able to understand so clearly.

It is because Haydn had a happy heart. He was not fretted over trifles. He loved the peaceful beauty of the country, the simple ways and songs of country folk, as well as the comely ways of the palace. His music is like himself, simple, happy, and clear as crystal. But he never could have made us feel those qualities if he had not had great skill. Just as a potter shapes the clay into a vase of beautiful form and smooth texture, so did Haydn shape his music.

4. Making a Symphony from a Sonata

111. A Good Pattern. — Haydn did not learn to make a symphony in a day. How he learned the art of shaping his music-ideas into a symphony, is the plain story of a workman learning to use his tools and material to make a beautiful object. In the days when he lived in his little attic with his harpsichord and violin, he had studied faithfully the efforts of the men who for years back had tried to enlarge the language of music.

Especially had Haydn studied the sonatas of Emanuel Bach. He saw that what the sonata needed was greater unity, for it was still much like the loose collection of dances in the suite. He saw also that the sonata needed a richer use of its themes. Why listen to a lovely theme only once? It is good to hear it over and over in a variety of uses, just as people like to talk over and discuss fully a question of interest. To give the rough and loose shape of the sonata a perfect form, Haydn needed a good pattern.

"Why, I have it," he exclaimed. "What could be better than the old familiar folk-song pattern (page 78) that balances three themes — the *ternary?*" Luckily he

had thought of the very pattern that would give the sonata what it needed, *balance*, *contrast*, and *unity*. Perhaps Haydn did not know it, but he had discovered the pattern that makes anything beautiful from a folk song to a Greek vase or an airship.

Haydn experimented with the ternary pattern until he succeeded in creating a beautiful sonata. He extended three short themes of a folk song into three long *movements*. Each of the movements has its themes which he uses in a variety of ways just as a child might catch the fairy-gleams of light upon a host of soap-bubbles, all different and yet alike. The movements are in a variety of humors and motions; for contrast, the middle movement is quite unlike the other two; for unity and balance the first and last movements are likely to be quite similar. How easy it sounds and yet what skill it requires to weave the fabric of the complete pattern.

The most delightful way to know how Haydn used the sonata pattern is to listen to his *Sonata No. 5* (Schirmer's Library, Volume 329).

Here is a little outline of the pattern.

I. Allegro con brio (kŏn brē′ō) . . . . . 4-part measure . . . . key of C
(lively and with vigor)

II. Adagio (*a*-dä′jō) . . . . . 4-part measure . . . . key of F
(slow and thoughtful)

III. Finale (fē-nä′lā) — Allegro . . . . . 3-part measure . . . . key of C
(the end — lively)

As Haydn grew more skillful in using the sonata pattern, he sometimes added a fourth part to make a very brilliant ending. But more important than that was a wonderful new idea he had for enlarging the use of the sonata. It was delightful for the harpsichord or

the violin, but Haydn had a much bigger idea for the use of the sonata.

112. Many Instruments. — Haydn loved the music of instruments. " Would not a sonata played by many instruments be far richer than the single voice of the violin or the harpsichord? " he questioned. He experimented with his daring idea. The effect was just what he had imagined. A rare concord of sounds met his ear. A new name was needed for this big use of the sonata. *Symphony* was the name chosen because it suggests *many sounds* in *harmony*. Without changing a line of the original sonata pattern, the sonata became a symphony.

113. Tone Colors. — When Haydn became music master for Prince Esterházy, he had at his command a group of skilled performers on a variety of instruments. He set to work to arrange his instruments to get the best results in that harmony of sounds necessary to the symphony. An artist must have an eye for mixing and combining colors. A writer or speaker must know how to use words. A good cook knows how to combine flavors to create a new and delicious flavor. So a musician must have an ear keen and sensitive to tone quality of instruments. Each instrument has its own tone quality or *timbre* (tĭm′bĕr). Haydn's happy task was to discover by experiment how to combine tone qualities in his orchestra so as to create harmonious and well-balanced tone colors. How he must have enjoyed experimenting with violins, and flutes, and horns, and drums.

Once more Haydn recalled old experiences just as he did in using the folk-song forms for his sonata. He

knew from his long experience with singers in choirs how to combine soprano, alto, tenor, and bass voices. With great wisdom, he decided to follow the same plan in forming his orchestra. More nearly like the human voice than any other instrument is the *stringed* instrument played with a *bow*. What could be more beautiful, then, than a *string choir*. So thought Haydn. He grouped his strings in this way :

STRING CHOIR

1st Violins	Soprano
2d Violins	Alto
Violas	Tenor
Cellos	Baritone
Contrabasses	Bass

To this complete string choir, Haydn added other instruments as he could. He liked especially to use the kettledrum to wake his audience if the strings proved too soothing. In after years other musicians completed the orchestra as begun by Haydn. But to Haydn belongs the credit for creating the heart of the orchestra — the string choir. Haydn seated his players upon the stage of the concert room with the string choir in the center-front with other players grouped in a half-circle to balance the effect.

At last Haydn had made from many instruments one great instrument, the orchestra, a fit instrument for a symphony.

5. Drawing-Room Concerts

114. A Few Guests. — Sometimes Prince Esterházy had only a small party for the evening musicale. On those occasions the great concert room was closed and the guests gathered in one of the small drawing-

rooms of the palace. For the concert only the string choir (without the heavy contrabass) appeared. Haydn liked nothing better than those appearances of his favorite "strings" in small concerts. "String quartet" was the title he gave them. He wrote lovely music by the sonata pattern for the string quartet. His quartets were really little symphonies. Because the music was suitable for smaller rooms than the great concert hall, it was called *chamber music.* No other music is at once so rich and yet so delicate as is chamber music. Haydn put his best efforts into the music for his string quartet. How clearly he used the sonata pattern is heard in his great **Quartet in D Major, Opus 76, No. 5.*

There are the usual three movements with an extra movement for the end or finale. They are balanced in *tempo* or time and in *spirit.*

I. (*a*) Allegretto (äl'lā-gr t'tō) — somewhat lively.
   (*b*) Allegro — lively.
II. Largo (lär'gō) — a slow, thoughtful movement.
III. Minuetto — a dignified dance.
IV. Finale — Presto (prĕs'tō) — quick time.

Listen for the great mingling of themes. How is *counterpoint* suggested? Listen for the individual voices of the instruments. Do you hear how the themes are balanced in speed and in spirit?

6. An Elastic Pattern

115. Classical Music. — Haydn's sonata pattern proved to be a very elastic one. From it could be created a sonata, a symphony, or a string quartet. It could be used for one, or four, or many instruments. But the pattern was always the same beautifully contrasted and balanced three or four movements.

This music of instruments, without the aid of words or even a title — except for key and number as *Quartet in D Major, Opus* (work) *76, No. 5* — to give a hint as to its meaning, is called *pure music.* Pure music is also called *classical music* because like the art and literature of the eighteenth century, music was constructed by excellent and exact patterns. Classical music was the delight of an aristocratic society who enjoyed wealth and leisure. Such people liked *calmness, order,* and *beauty.* Therefore the arts and the literature which they supported were full of those same qualities.

Wolfgang Amadeus Mozart

7. Two Friends

116. At the Opera. — In Vienna you are sure to attend the opera. Your friends invite you to go with them to hear *The Marriage of Figaro* (fē′gȧ′rō′). The opera is a gay comedy. It suits the taste of pleasure-lovers. First heard on the French stage as a clever play, the story was turned later into an opera by a gifted young Austrian, Wolfgang Mozart (vôlf-gäng mō′tsärt). Vienna folk were delighted that an Austrian could write an opera as well as the best of Italians. A great assembly of fashionable people are present to hear the

opera. You wonder if the young composer and his wife are present also, for in Vienna you have heard the interesting story of Mozart's career, of his remarkable childhood, of his marriage, of his business difficulties, and of his great friendship with Haydn, who was indeed the young musician's best friend.

Before the curtain rises, the orchestra assembles in the pit facing the stage. Presently the conductor takes his place facing his players and the musicians are poised to begin. Silence falls. Then brilliant music fills the opera house. It is the lovely **Overture to Figaro*.

An *overture* is the orchestral introduction to an opera. The music of the overture is often composed of the melodies to be heard a little later in the opera itself. The overture foretells the spirit of the opera, whether sad or gay, tragic or comic. You know that *The Marriage of Figaro* will be full of gayety, for the music of the overture is the very spirit of gayety and beauty.

You leave the opera house with your head full of beautiful airs. You listen with fresh interest to the talk of your Vienna friends about the man who could create such lovely music.

117. A Wonder Child. — Mozart was a genius. He had been a sort of wonder-child, for from the time he was only three years old he had shown his natural gift for music. His father discovered his son's gift as the little boy hovered over the harpsichord while his sister Marie had her music lesson.

Mozart's father was court musician to the princely archbishop of Salzburg (zälts'bo͝orĸ), a province of Austria. But his post must not have paid him very well, for the Mozart family never seemed to have quite

enough money. At any rate the father saw a way to make his family quite well off as well as famous. He was an excellent musician and he set to work to train his little boy and little girl to be public performers. He taught them with the greatest skill and patience. Presently he set out on a concert tour with Wolfgang and Marie.

Mozart and His Sister Playing at the Austrian Court

So remarkable was the playing of the two children, that the emperor of Austria summoned the father to appear at the palace with his young artists. The concert was a success. Their fortune seemed assured. The little family traveled from palace to palace giving concerts for kings and queens. They went to London and to Paris, a great journey for those times. Audiences exclaimed over the pretty children. They could scarcely believe that the little boy composed as well as played much of the music on the programs.

Always exquisitely dressed in court costume of velvet and silk, little Wolfgang and his sister Marie were like two children in a fairy tale, bowing before the queen to be rewarded for their pretty music. They were happy children, for music was a pleasure to them.

118. Days of Trouble. — The happy years with his father, and mother, and sister Marie passed all too quickly for Mozart. Soon he was a young man. His gift for music increased as he grew up. People marveled at the lovely music he made, but they did not always remember that he needed the encouragement of their support. Mozart continued to go about giving concerts, but he did not seem to know how to manage the practical matters of money and expenses.

Troubled days took the place of his happy childhood. Mozart went to Paris hoping to win the help of the queen, Marie Antoinette, who had been one of his childhood admirers when she was a princess in Vienna. He failed to get a hearing from the queen. The death of his mother, who had accompanied him to Paris, added to Mozart's trouble.

Mozart returned to Salzburg. He took the post of music master to the archbishop, but he was very unfortunate in his princely patron. The archbishop was a haughty and disagreeable man. Instead of enjoying the great musical gifts of Mozart, the archbishop made Mozart as uncomfortable as possible, treating him with discourtesy, and heaping such abuse upon him that Mozart finally left the palace forever.

Leaving the palace was a serious step for Mozart, for in those days a musician made a very uncertain living unless he had the support of a patron. But Mozart

was cheerful and hopeful. Indeed his good disposition and gentle manners never left him. In the companionship of his young wife, Constance, and his artist friends, Mozart had many happy hours. With marvelous rapidity he continued to write beautiful music.

119. Learning from a Friend. — Mozart's best music is that which he wrote from his experience gained in studying the music of his friend, Haydn. The melodies of Mozart's operas are often charming, just as you heard in the *Overture to Figaro,* but in his operas Mozart merely followed the usual Italian models. When he came to write a sonata or a symphony, Mozart showed his originality. Mozart gave all the praise to Haydn for having created the sonata and the symphony. He dedicated his string quartets to Haydn, the highest tribute he could pay his friend.

But Haydn declared that Mozart had a finer, rarer gift than his. The generosity of the two men toward each other is a valuable lesson to all who would be great. Haydn showed Mozart the way, laying out the pattern for him in his crystal-clear sonatas and symphonies. But where Haydn was like a potter who makes from the raw clay a plain vase of beautiful shape, Mozart was the artist who takes the plain vase and decorates it with designs of exquisitely soft and glowing colors. To make the comparison clear, listen again to the * *Surprise Symphony* and the * *Quartet in D Major* of Haydn ; then listen to Mozart's * *Concerto* (kŏn-chĕr′tō) *in E Flat Major* (for violin and orchestra).

A *concerto* is a further use of the sonata pattern. It is a sonata for a solo instrument, in this case the violin, with an accompaniment by the orchestra.

After the *Concerto* listen to Mozart's **Symphony in G Minor.*

1st Movement . . . . Allegro molto — very fast.
3d Movement . . . . Minuetto

What qualities do you hear in the Mozart music that you hear also in the Haydn music?

What qualities do you hear in the Mozart music that you do *not* hear in the Haydn music?

Remember the differences in the childhood and youthful days of Haydn and Mozart. How do those differences appear in their music?

How did the music of both Haydn and Mozart suit their audiences?

120. Changes. — Within a short year two great changes occurred in the musical life of Vienna. Prince Esterházy died. Immediately his music master, grown old in his service of thirty years to the prince, was overwhelmed with invitations to visit England. Haydn had neither traveled nor read extensively, but his naturally eager mind was quick to approve the unknown journey. He wanted to see London.

Just before Haydn sailed, Mozart and other friends gave a farewell supper for the old music master.

" Don't go, Papa Haydn! " Mozart said eagerly but sadly. " You will be lost in London. You can't even speak English."

Mozart seemed to feel that he was losing his best friend, that dear " Papa Haydn " would not come back to Austria.

Haydn set out on his journey. In England he was hailed as a genius. He was treated with the finest courtesy. He was entertained by the king and invited to Oxford University to receive a degree. He was invited to conduct the Philharmonic (fĭl'här-mŏn'ĭk)

Orchestra. He pleased the English in return by writing twelve of his best symphonies for their concerts. He enjoyed it all immensely, but when his English admirers pressed him to live in England, he turned back homeward.

One friend was no longer present to welcome Haydn. In his absence, Mozart had died. Mozart's life had ended all too soon. The day of his burial was dark and stormy. His young wife was too ill and grief-stricken to attend her husband's burial. There was no money. Mozart was buried in a charity grave. When Haydn came home to Vienna, he could not even find the grave of the great Mozart. That must have grieved the generous heart of Haydn, for he had truly loved the young and brilliant brother-musician. Mozart's grave was lost, but he left an imperishable monument to himself in his rare music.

121. Haydn's Last Music. — In England, Haydn had heard two kinds of music that greatly impressed him. He heard the English sing their *national* song, *God Save the King*, and he heard the Handel oratorios.

When Haydn came back to Vienna, he wrote a song for his emperor, for whom he had a simple-hearted loyalty, and two oratorios which he called *The Seasons* and *The Creation*, born of his never-failing love of nature.

The last time that Haydn appeared before a Vienna audience, he was taken to the theater to hear his *Creation* performed. Noblemen, artists, and musicians, as well as many plain folk, were there. Haydn was given a seat of honor. How pleased he must have been. When the music reached the magnificent phrase

" And there was light," there was a burst of applause. Haydn, trembling with excitement, called to the audience, " Not I, but a Power from above created that ! " The majesty of Haydn's music is clearly heard in the beautiful soprano aria,* *With Verdure Clad* — from *The Creation.* Contrast Haydn's skill in writing for the lightness of the soprano voice with the fine effect he gives the bass voice in * *Rolling in Foaming Billows* — from *The Creation.*

A year later Haydn died. Just before his death he had himself carried to his piano, and with his family gathered about him, he played once more the inspiring music of his beloved emperor's * *Austrian Hymn.*

B. IN PARIS

1. A Famous Trial

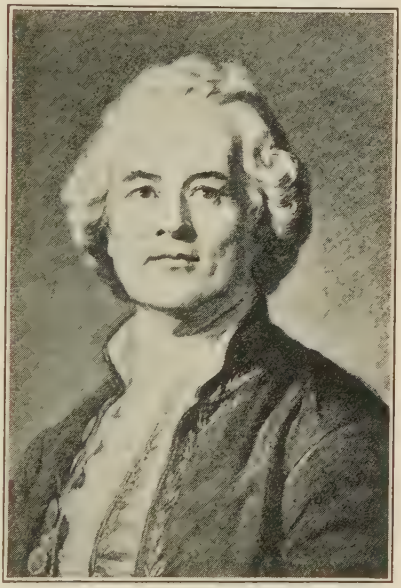
122. The Argument. — You cannot turn back to London without going to Paris. The French capital is the one city that puts the final touch of success upon a young man's grand tour.

According to legend, on a certain evening fashionable ladies and gentlemen in silks and laces, with powdered hair and sparkling jewels, rode gayly through the streets in their coaches to the opera house. Every one was eager to arrive on time on that night, for a long-expected trial was to take place.

For months two men in Paris had carried on a great argument. One of the men was an Italian ; the other was a German. But Frenchmen like nothing better than an argument in a good cause, and they had taken sides in this argument to the point of fighting duels, so keen was their interest. What do you suppose it was

that so hotly engaged their interest? Nothing more nor less than the question of what makes a good opera!

For years the French had enjoyed opera in the Italian style, which had grown to be more and more artificial. If singers had a chance to show off their fine voices, no one cared how poorly the performers acted, or how little the words suited the music, or how poor the libretto was. Many people declared that the opera had become too unnatural to be interesting. Other people, however, were quite as loyal to the old style. In Paris, those who liked the old-fashioned Italian opera rallied around Piccini (pēt-chē′nē), the Italian director of the Paris opera house (not to be confused with the modern composer Puccini).



Christoph Wilibald von Gluck

But a man had appeared in Paris with a new idea. That man was Christoph von Gluck (gl͝ok), a German musician. Gluck had been making music according to his original ideas for years, but as yet he had made no impression on the public. He had traveled as far north as Copenhagen and south to Naples. He had tried in his young days to get a hearing in England, but London had been too much interested in Handel to hear

Gluck. Finally in Vienna he had won the attention of Marie Antoinette, who liked his music. When he came to Paris it was through the queen that he was able to have his operas performed.

Gluck's ideas were not entirely new. He held the same ideas about an opera that the Florentines, who first wrote opera, held. He believed that the opera should tell a story. He believed that the composer should unite his words and his music in such a way that the story should be very real to the audience. He believed that simplicity was beauty and that singing to show off was in poor taste. He believed that the overture should be a real part of the opera, preparing the audience for what was to come.

Niccolò Piccini

Of course many people had forgotten the old ideals of the Florentines and were quite satisfied with an opera that was more a concert than a drama. When Gluck's opera *Eurydice* [1] was given in Paris, a great hubbub arose. Some liked it better than the operas given by Piccini, and said so emphatically. They declared that Gluck was a true classicist, and that the classic was the only pure style.

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[1] Listen again to the music from * *Eurydice*, called for on pages 126 and 136. Why did Gluck include a ballet in *Eurydice?*

On the other hand, the friends of Piccini rose to his defense with equal feeling. The French are people of very strong feelings, so they made a great noise as to which man was right, Gluck or Piccini. But the French are a very just people also and they determined to settle the question in a fair way. They decided that Gluck and Piccini should each write an opera, using the same story but each writing according to his idea. The Greek story of *Iphigenia in Aulis* (ĭf′ĭ-jē-nī′*a*; ô′lĭs) was selected for the story of the trial opera.

Something to Read

Read in your Greek mythology the story of Iphigenia. Why was it a good story for the trial-opera? How is it very dramatic?

123. The Result of the Trial. — Gluck finished first and had to wait in patience on his rival. At last Piccini announced himself ready. Gluck's opera was given first. The applause was triumphant. Surely Gluck's sincere purpose had won the honest approval of his critics, for Frenchmen know how to judge a work of art. Piccini's opera was a failure. Thereafter the old operas lost their popularity. Gluck had shown the way toward simplicity and truth. Years later his ideas were to bear rich fruit.

Ask a good pianist or your school orchestra to play for you the *Overture* to *Iphigenia in Aulis*.

124. A Generous Rival. — Though Piccini failed in the contest, he is remembered for his generosity. He accepted his defeat graciously. After Gluck died, Piccini arranged a concert in honor of Gluck's memory. Do you not think that such an act showed that Piccini had a generous nature? Piccini had a great

deal of talent and he turned his gift for melody to writing *light* operas that gave the French much pleasure.

A *light* opera is a comedy. A *grand* opera is a serious play. A light opera may be a mixture of *speaking* and *singing*. A grand opera is entirely *singing*.

2. Gathering Clouds

125. Home Again. — You are ready to return to London. Your grand tour is finished. You have enjoyed the bright and sparkling life of Vienna. A new world of music has been opened to you. The music of Haydn and Mozart is a pleasure you will wish to enjoy many times. The grace and beauty of classical music are fresh with each new hearing. You have enjoyed the brilliant scenes that fill the life of Paris. The old Greek tales live again in your mind as you recall the dignity and simplicity of Gluck's music. You plan to come back to Paris to hear more music. But as you turn toward England, already a dark cloud is gathering over the polite world of Europe. A storm is brewing of whose fury no one dreamed.

Discussion Sentences

1. Many tool words in music are from the Italian language.
2. A tempo tool word can express the spirit of the music as well as the movement; for example, *largo* indicates a *slow* movement and a *noble* style; *allegro* a *quick* movement and usually a *happy* mood.
3. The sonata pattern includes three or four unified movements made of well-balanced and contrasted themes.
4. *Timbre* is a French word in general use to indicate tone quality or color of voices and instruments.
5. An overture puts an audience in tune with the opera.
6. A national song grows out of a strong feeling of patriotism.

7. The lives and the music of Haydn, Mozart, and Gluck were of a "paler hue" than those of Handel, but the "sweet radiance" that shines through their music "helps men to live true" because their music is happy and beautiful.

Thought Questions

1. Do you know any legends or songs that make Germany and Austria interesting to travelers?

2. Why are Haydn and Mozart often called Germans?

3. Each of us has a special nature which he has inherited from his family. Each of us has a general nature which he has inherited from his race. How were Haydn, Mozart, and Gluck helped by their *racial* inheritance?

4. Think over the lives of Haydn and Mozart. What were the advantages and the disadvantages to a musician of having to live by the support of a rich patron?

5. Why do musicians use Italian tool words?

6. How is an intelligent appreciation of music dependent upon a knowledge of tool words?

7. In what ways can the sonata pattern be used?

8. Why is Philharmonic a good name for an orchestra?

9. Why is the violin a finer instrument than the banjo?

10. What is the difference in timbre between a soprano and an alto voice? between a coloratura and a lyric soprano voice? between a violin and a cello? What is the physical basis of timbre?

11. Why did Gluck use Greek stories for his opera stories?

12. Why did Gluck think the Italian opera was artificial?

13. *Men* were largely the music-makers. Can you see any reasons why *women* were not being music-makers? Try to give a fair answer. In what kind of music do women excel?

14. How has this chapter increased your appreciation of classical music?

Special Activities

1. Ask a good musician to play some of the simple sonatas of Haydn and Mozart for you. Write on the board the title (key and number) and tool words of each movement. Copy in your notebook. Then as the sonata is played, listen for the movements.

Do they fit the tool words? A good pianist will help you to discover the themes of each movement.

There is a difference between the quality of a Haydn sonata and that of a Mozart sonata. Only by listening to much music from both can you appreciate and distinguish the fine qualities of the two styles.

2. Collect for your notebook pictures of the instruments of the string choir. Write under each picture a description of the instrument.

3. Arrange a special program of classical music for invited guests. Have a member of your class make a talk on "A Polite World and Its Music." Write, mimeograph, or print the program and include interpretative notes for each number. Your teacher will show you a concert program as a guide for writing your program notes. Make your program notes original but authentic, based on the content of this chapter.

4. Score reading is a good practice for those who can read music readily. Your teacher will provide individual scores of the Haydn and Mozart selections for those of you who wish to follow the music with your eye as well as your ear.

Recognition Score Card

To test recognition of composer and selection or movements of classical music.

	First Trial	Second Trial	Third Trial	Perfect Scores
	Composer / Movement	Composer / Movement	Composer / Movement	
1				
2				
3				
4				

Ask your teacher to play any four movements from Mozart or Haydn or selections from Gluck. As you listen determine for yourself the composer and the name of the music. For checking use

the following abbreviations: Haydn — H., Mozart — M., Gluck — G., Allegro — all., Andante — an., Minuet — mi., Largo — la., Adagio — ad., Iphigenia — Ip., Orpheus — Or.

My Musical Measure

1. Enter chapter quotation and your estimate of it.
2. Enter Tool Word sentences.
3. Record Discussion Sentences and Thought Questions after class discussion and selection.
4. Keep a copy of the program arranged by the class for Special Activity 3.
5. Record Recognition Score.

CHAPTER XII

A SONG OF REVOLUTION

Open my ears to music; let
Me thrill with Spring's first flutes and drums —
But never let me dare forget
The bitter ballads of the slums.[1]

— Louis Untermeyer.

To arms, to arms, ye brave! Th'avenging sword unsheath!
March on! March on! All hearts resolved on liberty or death.

— The Marseillaise.

As you completed your visit to Paris, war-clouds were gathering over France. A revolution was about to take place. The causes of that Revolution are easily understood. The results of that Revolution will take you forward into an era that speaks with a new voice for a changing world.

Do you know:

1. Why so many people in Europe were wretchedly poor?
2. What the hardships of poverty are?
3. What people had no voice in government?
4. What a revolution is?

The Marseillaise *becomes the watch-song of the French Revolution and a symbol of liberty.*

TOOL WORDS

poverty	justice	patriotism
political inequality	courage	revolution

1. SWIFT CURRENTS

126. Causes. — Beneath the calm certainty that all was well in the world, two swift currents were about

[1] From Louis Untermeyer's *Prayer*, by permission of The Century Co.

to unite in a whirlpool of revolution. Those currents were the deep dissatisfaction of the poor with their lot, and the determination of thinking men to change the unequal conditions that made so many men unhappy. A revolution always brings great changes. The revolution in Europe did not bring about those changes without great causes and heavy sorrows.

2. The Voice of the Poor

127. Bitter Ballads. — Very poor people were timid in speech, as they still are. They had no skill to express their grievances in forceful language. They dared not address their governors. Public newspapers such as we have were unknown. No voice was lifted up to cry against the labor of little children as in our day.

> Do you hear the children weeping, O my brothers,
> Ere the sorrow comes with years?
> They are leaning their young heads against their mothers,
> And that cannot stop their tears.

But the poor could recite and sing their troubles in rough, homespun ballads. Though we have lost the tunes of those ballads, their words are a true record of bitter complaints. The poor knew nothing of the gentle lives of people who were able to enjoy the arts of wealth. Symphonies and operas were not for their wretched poverty. Instead they knew the burdens of harsh laws and unjust taxes. The most despised tax was that imposed on a family's chimneys. A ballad tells how

> The good old dames, whenever they the chimney man espied,
> Unto their nooks they haste away, their pots and pipkins hide.
> There is not one old dame in ten, and search the nation through,
> But if you talk of chimney men, will spare a curse or two.

Another ballad describes the visits of the tax collectors to the house of a poor family.

> Like plundering soldiers they'd enter the door,
> And make a distress on the goods of the poor.
> While frighted poor children distractedly cried:
> This nothing abated their insolent pride.
> Or if through poverty, it be not paid,
> For cruelty to tear away the single bed,
> On which the poor man rests his weary head,
> At once deprives him of his rest and bread.[1]

There was bitter enmity between workmen and masters.

> We will make them work hard for sixpence a day,
> Though a shilling they deserve if they had their just pay;
> If at all they murmur and say 'tis too small,
> We bid them choose whether they'll work at all.
> And thus do we gain all our wealth and estate,
> By many poor men that work early and late.[1]

Ask a good singer to sing for your class *The Song of the Shirt.* The poem is an English ballad by Thomas Hood. Sidney Homer, an American composer, has set the ballad to music. When sung with proper feeling, it is an unforgettable story in music of poverty without hope of a change for the better.

3. Champions

128. A Call to Justice. — The current of political dissatisfaction made itself felt in an entirely different way than in ballads of poverty. The most alert men in Europe were the writers whose prose was sharp as a sword. They saw the injustice between men, the burdens and the inequalities of the world. They wrote endless pages to stir men to action. Jonathan Swift

[1] These ballads are preserved in the libraries of Cambridge University and the British Museum. They are quoted in Macaulay's *History of England.*

for instance proposed in writing that the poor people of his native Ireland should be killed along with the sheep and the oxen in the butcher's pen. Certainly he meant no such awful deed, but he did mean that the condition of the poor in Ireland was unbearable, and that a revolution against injustice might not be far off.

No people in Europe suffered more than did all classes below the nobility in France. Even men of wealth and learning, if not of noble birth, were denied their natural rights in government. A great French writer, Voltaire, had visited England. He wrote a book on English freedom. But French rulers saw through his plan. They knew that his keen and piercing language was another effort to arouse the French to the enormous wrongs in France. The book was ordered burned, and Paris went gayly on, as if a reign of terror was not soon to be felt in her streets.

4. A Challenge

129. From across the Sea. — Suddenly from a most unexpected source a challenge rang out that shook the old indifference of Europe's ruling classes.

In the memorable year of 1775 the English colonies in America revolted against the policies of the English government. America showed to the world that a new, untrained country of plain, vigorous folk could defeat the armies of a king. It was like an electric spark that charged with courage other people who longed for independence.

5. The Revolution

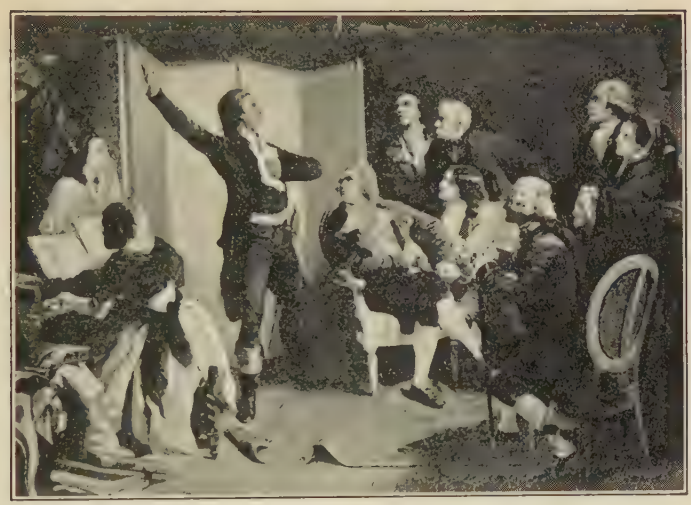
130. Tragic Events. — A mob of hungry people marched from Paris to the palace at Versailles to demand bread from the king. The French Revolution

had begun. It is sad to read the story of the tragic events that took place in gay, beautiful Paris, of the deaths of so many gentlefolk. But it must be remembered also that thousands had suffered hunger and death while Paris had feasted. The whole foundation of Europe shook from the anger of the French Revolution. The currents of discontent swelled into a tide that swept all before it. Kings and noblemen knew that never again would their world of privilege be the same. The French Revolutionists decided that it was to the best interests of France to put the king and queen under guard.

The king of Austria, a brother to the queen of France, and the king of Prussia, eager to suppress any efforts to destroy the power of kings, prepared to invade France. The French made ready to meet the enemy. In the city of Strasbourg a company of volunteers was ready to march. The mayor of the city prepared a gala dinner in their honor. The feast was ready, courage was high, one thing only was needed to fire their patriotism — a song !

The mayor appealed to one of the soldiers, an officer in the artillery and a poet and musician as well. Rouget de Lisle (rōō′zhĕ′ dē lēl) worked through the night to create the song. From the zeal of his devotion to France the words and music came to him in those short hours. The next day he sang the new song for the assembled guests. The effect was magical. French hearts were stirred as never before.

Months afterward de Lisle, who had been through many hardships in the war, heard his song being sung by the soldiers of the city of Marseille (mȧr′sâ′y') as they marched to the defense of Paris. He learned for the



ROUGET DE LISLE SINGING HIS NEW SONG

THE MARSEILLAISE

first time that his song was called the *Marseillaise* (mär′sĕ′yâz′) and that it was the battle song of the Revolution. Rouget de Lisle lived through the terrible days of the war, and many years after, when he was an old man, his country honored him with a pension and the coveted red ribbon of the Legion of Honor. De Lisle never wrote another great song, but the **Marseillaise* is still the greatest song ever written in the cause of freedom.

Discussion Sentences

1. A revolution brings about changes.
2. Poverty increased because the people had little education and no adequate means of earning a living.
3. The American and the French Revolutions increased ideals of independence and justice for all people.
4. A great national song is created by stirring events or strong personal feeling.

Thought Questions

1. How did the American Revolution serve the people of Europe?
2. Why was the French Revolution so bitter?
3. Why are the English ballads of the poor preserved in museums?
4. What appeal to Frenchmen did de Lisle make in the *Marseillaise?*
5. Why has the *Marseillaise* lived?

Special Readings

The Prince and the Pauper, Mark Twain
Hard Times, Dickens
A Tale of Two Cities, Dickens
The Peasant and the Prince, Martineau

Special Acitvity

1. Learn to sing the *Marseillaise.*
2. A national song project might interest your class. You will find suggestions for material in the music lists of the Appendix.

PART V — NEW DAYS AND NEW WAYS

CHAPTER XIII

LEADERSHIP

. . . the brother
Of every living thing,
Could we to one another
Thy gracious message bring.
— Corinne Roosevelt Robinson.

In Part IV you saw a great revolution change the fortunes of a polite world. In Part V you will hear in music the new social ideals set free by the spirit of democracy and nationalism.

Do you know:

1. Why July 14th is a national holiday in France?
2. Why Lafayette sent the key of the Bastille to George Washington?
3. What makes a country into a nation?
4. What is meant by nationalism?
5. Why music changes as times change?

Beethoven expresses the new spirit of liberty in his music. He perfects the orchestra as a fit instrument for his symphonies. He demonstrates the beauty of the piano; and through his leadership all classes of people become the patrons of music.

TOOL WORDS

nationalism	*Eroica*	brass	tremolo (trĕm′ō-lō)
freedom	choirs	blowing	pizzicato (pēt′sē-kä′tō)
natural nobility	string	percussion	ensemble (än′sän′bl′)
public concerts	bowing	striking	harmonics
piano	wood wind	mute	

1. In France

131. The Leader. — The French Revolution destroyed the monarchy of France. Other kingdoms in Europe, afraid of a like fate, united to check the progress of French liberty. The French people needed a leader to halt the enemy and to establish peace among themselves. Napoleon was the man of their choice.

Napoleon Bonaparte

Napoleon was born on the island of Corsica off the coast of France and was by blood an Italian. But Napoleon was ready to answer the call of France for a leader. He had been educated in French schools and at the age of sixteen he had entered the French army. His great ambition was to become a soldier. When he was still a young man, his chance came.

The French were fired with a fresh love for France. The old ideal of Joan of Arc lived again. France was a motherland, a nation for all of her people. The pride of *nationalism* stirred French hearts. Napoleon should lead them. But Napoleon's ambition was to be more than the leader of France. He wanted to unite Europe into a vast kingdom with himself as its ruler. Seizing

his power, Napoleon led his army against those countries of Europe whose kings had opposed the French Revolution. He won victory after victory. He became the hero of France. The French made Napoleon their emperor. His ambition for the expansion of his empire showed itself then as he tried to conquer one country after another.

Other countries of Europe resisted Napoleon. In fighting to save their homelands from French control, people awoke to a new love for their native lands. Nationalism became a mighty power that gave men courage to drive invaders from their native soil, to demand justice from their rulers, to build a nation whose watchword was *Liberty*.

> Breathes there the man, with soul so dead,
> Who never to himself hath said,
> This is my own, my native land!

It is such a sentiment as displayed in these famous lines that makes a nation. Do you know how Great Britain, Italy, and Germany became nations from kingdoms?

Napoleon was finally defeated at the battle of Waterloo. His dream of world power came to nothing. He died on a distant island, a prisoner. He had done much for France, and, unwittingly, he had awakened in Europe the spirit of nationalism. From the ruins of warfare and the failure of leadership, a new spirit of liberty was created that has borne much fruit and is still marching on.

2. Across the Rhine

132. A Golden Hour. — In that short golden hour when many men thought that Napoleon was to lead

them forward in the paths of liberty, a young man across the Rhine watched the flashing figure of Napoleon with an ardent faith. That man was Ludwig van Beethoven (vän bā′tō-vĕn). Beethoven and Napoleon are the two men who rose to heights of leadership in their day. But how different is their fame, for where Napoleon failed in his great opportunity, Beethoven is

> . . . the brother
> Of every living thing,
> Could we to one another
> Thy gracious message bring.

3. Son of a Brave Race

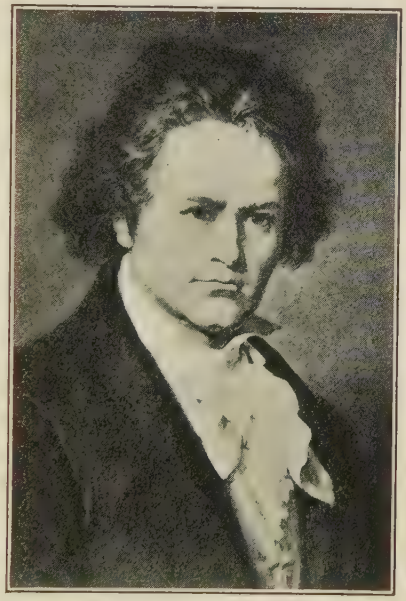
133. From Belgium to Vienna. — The story of how Beethoven came upon the scene just at the dramatic moment of Napoleon's height of power is one of mixed sadness and pleasure.

Beethoven, though a very young man, was already well known in Vienna, where he had come in search of opportunities to increase his musical education. He was timid and unlearned in the ways of Vienna society, but in a remarkably short time he had made warm friends among the noble families of Vienna, who helped him by encouraging his study and enjoying his music.

The Viennese were familiar with the best of music, but in Beethoven's music they heard a strange, rich quality new to them, and not always easily understood. Some stood by to mock, to declare that Beethoven knew nothing of the laws of music-making. Beethoven scorned such petty critics, declaring that he made laws to fit his music, not music to fit laws! But others felt truly that they listened to the music of a

rarely gifted man, and the people who appreciated the music of Beethoven grew in number.

Beethoven was more than a gifted man. He was a genius. To know something of who and what Beethoven was, we must go far from Vienna to the little German city of Bonn (bŏn), where Beethoven was born and where he spent his childhood, and then on to the little country of Belgium whence his family had come. Beethoven's grandfather was a Belgian, of the "race that Caesar knew, that won stern Roman praise." He was also a fine musician. Better still, he was a man of fine character and good mind He had the qualities as well as the gifts of a great man. Beethoven was a true son of his grandfather, for from him the boy received a double inheritance of music and character.



Ludwig van Beethoven

Beethoven's mother was a woman who had many cares and sorrows, for his father added nothing to the comfort or welfare of his family. Beethoven's mother had little to give her son except her love and understanding and of those she gave richly. It was from his mother that Beethoven inherited much of his deep, true feeling for the good and beautiful.

Beethoven's father was a professional musician, holding an unimportant position as chapel singer to the elector of Cologne (kō-lōn′), a German city. Discovering his little boy's unusual capacity for music, the father selfishly determined to profit from his son's music-making. To that end, he had the child well taught by local musicians. But music that should have been an enjoyment was, under the father's selfish demands, often a hard experience for a little boy. Fortunately the boy's love for music was so great that even such harsh treatment failed to quench the fire of his genius. After the death of his mother he went to live in Vienna. He was then a young man, well accustomed to the responsibility of caring for himself.

4. A New Patron

134. Independence. — Beethoven came to Vienna because in no other city could he find the training he desired. Beethoven was already a skillful musician, but he wanted to meet Mozart and to study with Haydn. When Mozart heard the young man play, he knew that a man of genius had appeared in Vienna. Beethoven studied with Haydn for two years, but his head was filled with ideas far beyond the understanding of Haydn's simplicity.

But though Beethoven had come to Vienna to seek his fortune, he refused to become the musician of a noble patron. He claimed for himself a nobility, but of a different kind than titles and privileges. His was a natural nobility of mind and character. "My nobility is here, and here," he said, pointing with a proud gesture to his head and his heart. Though Beethoven held valiantly to his independence, he was, neverthe-

less, greatly indebted to certain rich and noble families in Vienna, who befriended him with the kindness of the truly great. They were Beethoven's friends, not merely his patrons.

Public concerts were growing more and more popular in Vienna, and in them Beethoven found a new patron — the *public*. He was a brilliant performer, and when he appeared upon a Vienna stage to play his own music, he found an audience that grew in appreciation as well as numbers. How much better such an audience suited Beethoven's democratic spirit than would the limited audience of a private patron. His music is for the world.

5. A New Instrument

135. A Fitting Keyboard. — Upon the stage for Beethoven's concerts was a piano. The old-fashioned harpsichord, though a concert instrument, was no instrument for the full, rich music of Beethoven. Beethoven's music was of sterner quality than the delicate, tinkling harpsichord could bear upon its strings.

For many years makers of harpsichords had experimented with keyboards trying to build a stronger instrument with richer tones. An Italian builder, Cristofori, first succeeded in making a keyboard which gave loud or soft tones. Pianoforte (pĭ-ăn′ō-fōr′tā) was the name given to the improved instrument because it could make soft (piano) or loud (forte) tones. As the instrument became increasingly popular, the shorter name, piano, came into general use. Many musicians gave up the harpsichord for the piano, but not until Beethoven came were the full powers of the piano realized.

The piano is a wonderful instrument. Its tones range from the full deep bass to the thin and delicate soprano. It can express the fullest harmonies and the strongest rhythms. The piano has one deficiency. Its tones cannot be sustained, as can the tones of the violin or the voice. A good pianist can, however, by the power of his touch give to piano tones a wonderful smoothness and sweetness that approach the naturalness of singing.

136. Well-Matched Music and Instrument. — To demonstrate the well-matched qualities of the piano and the music of Beethoven ask a good pianist to play a Beethoven sonata for your class. If you prefer a very simple sonata, ask him to play *Sonata*, Opus 14, No. 1.

The movements are: Allegro; Allegretto; Maggiore; Rondo. Listen for these points of interest: How do the movements vary in *key* and in *measure?* How is the last movement tied to the first movement? What is a rondo? Listen to the *maggiore* movement. The theme is like a lovely song. Can you hum the melody?

An excellent way of appreciating the rich style of Beethoven is to *compare* his music with that of Haydn. Review Section 111, Chapter XI. Listen again to the charming lightness of *Sonata No. 5* (Haydn).

Why is the piano better suited than the harpsichord to the music of Beethoven?

Do you know anything of interest about the making of pianos? How did the industry start in America? How does it rank to-day? Why?

6. To a Hero

137. The Third Symphony. — Beethoven understood the laws of music-composition as thoroughly as did Haydn and Mozart. But Haydn and Mozart thought of music as something beautiful and entertain-

ing, whereas Beethoven thought of music as something vastly greater. To Beethoven, music was the strong and beautiful voice of the thoughts and feelings of that great time in which he lived when men were being swept forward into a freer life. Beethoven was a young revolutionist. His heart thrilled to the ideals of liberty, freshly set free in Europe and in America.

Napoleon was the hero of the hour. Men thought that he too loved liberty. Beethoven wanted to honor the hero. His tribute to Napoleon was a symphony called *Eroica*, dedicated "To the Memory of a Great Man." No greater honor was ever paid Napoleon, for this third symphony from Beethoven's hand was worthy of a hero. In after years when Napoleon had betrayed the cause of liberty, Beethoven destroyed the dedication, so great was his disappointment in his hero, but to this day the great third symphony is called *Eroica*.

You will enjoy listening to the **Eroica* symphony because it is full of the spirit of youth and hope.

Symphony No. 3 (Eroica)

I.	Allegro con brio	Lively and vigorous
II.	Marcia funebre	Funeral march
III.	Scherzo (skĕr′tsō)	Full of life
IV.	Finale, Allegro con molto	A very lively ending

In the *Third Symphony* Beethoven still followed the classic pattern, but with a new spirit. First he chose a title that meant more than a key and number. *Eroica!* A name that challenges your attention, that rouses your enthusiasm. And why the funeral march? Because heroism and liberty are not bought without a price. Europe was a battle ground sacred to the memory of fallen patriots. But liberty marches on to a triumphant

end. *In Beethoven's rich harmonies and rushing melodies are felt the majesty, the hope, the sorrow, the happiness that fill the heart of man.*

7. A Legacy

138. Completing the Orchestra. — While Napoleon was engaged in the study of warfare, Beethoven was engaged in a study of a far happier kind. If you have ever sat under the spell of *orchestral* music, you know how great a debt we owe to Beethoven, for it was he who completed the plans for an orchestra as begun by Haydn. Beethoven's great legacy to the world is the modern orchestra. The orchestra speaks a noble language. Happiness or sorrow is in its tones. The fairylike world of moonlight, the sunshine and flowers of summer, and the stormy cold of winter are in its tones. Its voice can speak of peace or war, of every thought that is noble or happy or sad.

Oliver Ditson Company

An Old Violin

The viola, cello, and contrabass are simply larger forms of this instrument.

Because Beethoven's music had those same qualities, he wanted a means to express them. He made the orchestra to suit the purpose of his music. Beethoven used the string choir for the heart of his orchestra just as Haydn had arranged it. No one could improve upon

that idea. Using the same principle of *combining voices*, Beethoven added to the the orchestra three other complete choirs. Many of the instruments other than strings were in use even in Haydn's orchestra, but Beethoven organized them into complete choirs, as the strings were organized.

139. Classifying Instruments. — What did Beethoven need to know about instruments in order to organize them into choirs?

WOOD WINDS *Oliver Ditson Company*

Above, a bassoon; at the left, a clarinet; at the right, an oboe; below, a flute. Clarinets and flutes are made of wood or (as in this picture) of silver.

Instruments are classified according to the *material* of which they are made and the way in which the *tone* is produced. Violins, violas, cellos, and contrabasses are all made of wood and *strings* and the tone is made by *bowing*. Another group of instruments is made of *wood* (sometimes of silver) and the tone is made by *blowing*. They are called *wood winds*. The wood winds include flutes, piccolos, oboes, clarinets, and bassoons. A third group is made of *brass* and the tone is made by *blowing*. They are called *brass winds* or brasses. The brass winds include (French) horns, trumpets, trombones,

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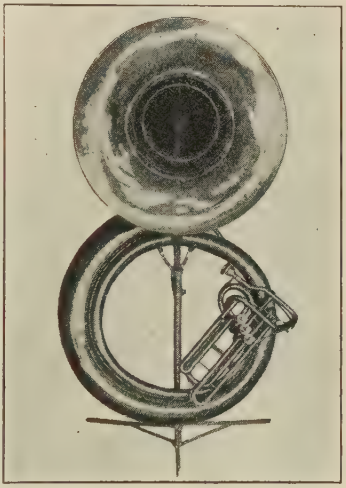
TRUMPET, (FRENCH) HORN, AND TROMBONE

Oliver Ditson Company

A PAIR OF KETTLEDRUMS

and tubas. A fourth and last group is made of a variety of materials but the tone is made by *striking*. They are called *percussions*. The percussions include drums, bells, cymbals, and instruments for special effects, such as castanets, xylophones, and gongs.

In each group there are instruments that resemble the voice. Some are high like sopranos, some are low like basses. (Some of the percussion instruments, however, have no definite pitch.)



THE HELICON, A FORM OF BASS TUBA

It was this knowledge of structure and tone quality in instruments that guided Beethoven in organizing his orchestra. In after years, musicians made more daring uses of some instruments in the orchestra, but Beethoven was the great leader.

140. Listening to Choirs. — Listen to the **Instruments of the Orchestra*, if you wish to understand orchestral music. Learn to know each instrument by name, appearance, and tone. A chart of the choirs of the orchestra, like the following, will help you.

STRING	WOOD WIND	BRASS	PERCUSSION
First violins	Flutes	Trumpets	Kettledrums
Second violins	Oboes	Horns	Drums
Violas	Clarinets	Trombones	Cymbals
Cellos	Bassoons	Tuba	Xylophone
Contrabasses			

The piccolo is a form of the flute.

The English horn is a form of the oboe (page 307).

The harp is often added to an orchestra for special effects.

An orchestra has a definite seating plan. Examine the plan on the opposite page. What reasons can you give for the arrangement of instruments?

Oliver Ditson Company

THE HARP

To recognize orchestral instruments it is necessary to hear them many times. It adds to your interest to know them by name and design. Examine the illustrations in your text to fix in your mind the designs of the instruments of the orchestra. To learn tone qualities of the instruments use one or both of the following plans:

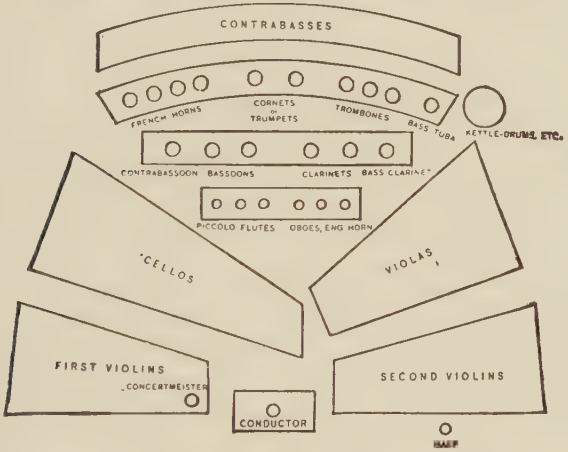
I. If you have a school orchestra, ask the members of the orchestra to demonstrate their instruments separately and in ensemble. Demonstrate on the violin: *tremolo; pizzicato; harmonics; mute.*

II. If you have no orchestra or an incomplete one, use the excellent records that have been made for the special study of the orchestra. You will find the records a delightful means of study, for each instrument is demonstrated by music suited to its character and each choir is demonstrated in a charming ensemble. The Appendix of your text supplies the names of such records. The orchestral records are a convenient means of study because they

can be used as many times as you feel the need of refreshing your memory.

8. A New Day

141. The Work of a Master. — Beethoven spent his life in making music. In his nine symphonies he reached the peak of greatness. Nine seems a small number when compared with the nearly two hundred



A Plan for Seating an Orchestra

symphonies of Haydn and Mozart combined. But each of Beethoven's symphonies was the result of deep and serious study, of tremendous emotions.

Beethoven had the habits of a student. He read much. He thought much. He found deep satisfaction in the poetry of his countrymen, Goethe (gû′tẽ) and Schiller (shĭl′ẽr), who were both patriots like himself. In a notebook Beethoven kept a careful record of new ideas and musical themes. He was satisfied with nothing short of perfection in his work. He willingly gave long, thoughtful hours to his work.

Beethoven was often seen walking about the beautiful outskirts of Vienna. To those who did not know him, he was a queer sort of man, a bit shabby perhaps, striding through the rain, or sitting under a tree watching the world of nature and people about him. But to those who knew him, the master was a great man, not only because of his music, but because he had courage in adversity. Beethoven had a warm and tender heart, but he never knew the happiness of home. A still heavier trial came to him, for as he grew older, deafness closed in upon him, shutting from his ears the world of beautiful sound which was so dear to him. Only in his mind could he hear the music which he made for an audience that constantly increased as people learned to understand the gracious meaning of his music.

142. Measuring Genius. — We cannot measure the genius of Beethoven except to say that no other musician has equaled him. Great as others have been, it is Beethoven who is their leader. It was the leadership of Beethoven that made music once more, not merely a polished pattern, not merely a beautiful pattern, but a glorious expression of human feeling. His courage and originality began a new day for people and music.

Discussion Sentences

1. Nationalism is a spirit of unity in the people of a country.
2. Nationalism grows through patriotism, language, traditions, art, literature, and music, shared by the people of the nation.
3. A keen spirit of nationalism was aroused by the wars of Napoleon.
4. Beethoven was a genius.
5. Beethoven had natural nobility.
6. Beethoven's music was a part of the democratic spirit of the times.

7. The piano suited the full, rich style of Beethoven's music.

8. Nine symphonies and a complete orchestra are gifts from Beethoven to the world.

9. The choirs of an orchestra are: string; wood wind; brass; percussion.

10. Beethoven's patron was the public.

11. The public was Beethoven's patron because his music speaks the language of the human heart.

12. The originality and the independence of Beethoven created a new day for people and music.

13. Beethoven's leadership was genuine because he knew how people think and feel.

Thought Questions

1. Why is the piano a suitable instrument for the music of Beethoven?

2. Why is the tone of a piano different from that of a harpsichord?

3. By what means can a piano tone be slightly sustained?

4. How does the material of which an instrument is made affect its tone?

5. What orchestral instruments resemble the soprano voice? the tenor? the alto? the bass? The flute is sometimes called the "coloratura soprano" of the orchestra. Why?

6. Why are there more stringed instruments than any other in the orchestra?

7. Why was Beethoven's choice of the public for his patron a wise choice? Does his choice have any effect on us?

8. What is meant by "hearing music in the imagination"? Can you hear music in your imagination? Why did Beethoven's deafness not hinder his ability to compose music?

9. How does a band differ from an orchestra? Why is an orchestra superior to a band?

Special Activities

1. Draw a diagram in your notebook of a seating arrangement for an orchestra.

2. Make a collection for your notebook of pictures of orchestral instruments. Classify your collection.

3. If you are very much interested in musical instruments and have a shop in your school, you might try to make a simple wood-wind or other instrument.

4. If you live near a large factory that makes instruments, plan to visit the workrooms.

If you have enjoyed your study of Beethoven and his times, or if you like orchestral music very much, you may want to arrange a class program in addition to the music already given in the chapter. The following is a suggestive program:

****Turkish March* and **Chorus of Dervishes*, written by Beethoven for a play, *The Ruins of Athens*. The play was very popular in Vienna because the Viennese sympathized with the Greeks in their struggle against the Turks. What are dervishes? The music is Oriental in effect. What does that mean?**

***Minuet in G* (one of the most beautiful of all melodies).**

***Ecossaises* — Scotch Dances (What folk style is heard in this music?)**

***Pastoral Symphony* — 2d Movement — Andante con molto. (What scenes does this movement suggest? The *Pastoral* is Beethoven's sixth symphony.)**

Testing Your Recognition of Instruments

Score Card for String Choir

	First Trial					Second Trial					Perfect Scores
	Vi.	Vo.	Ce.	Cb.	H.	Vi.	Vo.	Ce.	Cb.	H.	
1											
2											
3											
4											
5											

Your teacher will play the *records that illustrate the instruments of the string choir. As each one is played, score in the column which you think represents the instrument being played. Listen carefully. Give yourself two trials. Mark your perfect scores.

Abbreviations are: Violin — Vi.; Viola — Vo.; Cello — Ce.; Contrabass — Cb.; Harp — H.

Repeat the test for each of the choirs. Prepare a score card from the above, substituting abbreviations as the class may determine beforehand.

Test your recognition of the instruments used in the *Eroica Symphony*.

Give yourself a general test in the same manner, preparing your score card from a list of instruments of all choirs which your teacher will announce.

My Musical Measure

1. Enter chapter quotation and your estimate of it.
2. Enter Tool Word sentences.
3. Record Discussion Sentences and Thought Questions as selected by teacher and class following class discussion.
4. Notice particularly Special Activity 1. Make your drawing carefully.

CHAPTER XIV

A CYCLE OF SONG

Rills of music, note on note,
Spilling the air with mellow gold.[1]
— Madison Cawein.

In the previous chapter you learned that through the conflicts of the times the spirit of nationalism was aroused in the people of Europe, and that through music Beethoven expressed the liberty-loving ideals of people. In this chapter you will see that from nationalism came the thought that the people of a nation are its chief glory, and that in their lives is the material for the songs of poets and music-makers who are in truth the "movers and shakers of the world."

Do you know:

1. Why nationalism aroused a new interest in native legends, old songs, and old romances?
2. Why old songs and legends were called romances?
3. Why folklore and folk songs had been forgotten for so long by scholars and musicians?

The leadership of Beethoven in making music once more the language of feeling bears a rich harvest of song-making. The romanticists return to native thought and feeling for the art song, the opera, and the oratorio.

TOOL WORDS

Romance language	folk music	chromatics
legends	romanticists	modulation
ballads	lyrical	conservatory
traditions	art song	concerted music

[1] From *Aubade* by permission of The Macmillan Company.

A. SONG-MAKERS

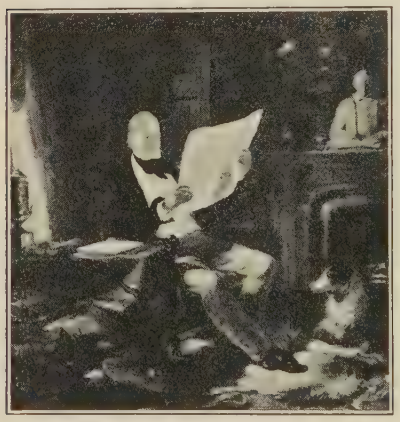
1. Finding Treasures

143. New Values. — The new love that men felt for their native lands expressed itself in a very natural way. They began to search for the long-forgotten treasures of history and stories of their own people. Too long had scholars, artists, and musicians lived in the shadows of Greek and Roman models. Their own folklore, their tales of the Middle Ages, their old songs, were treasures long neglected and all but forgotten. To search for such treasure and to give it to the world in fresh forms were the work of the new imaginative poets and musicians created by the spirit of nationalism.

144. Making Discoveries. — Searchers for treasures of song and story found two paths that led them to valuable discoveries.

One path led to the musty pages of old manuscripts hidden away in forgotten corners. An English gentleman, Thomas Percy, while visiting in an old English house, discovered a manuscript yellow with age and long unopened. Percy was a man of active imagination. He wanted to know what was in the old book. He proceeded to look into its pages. In those yellowed pages Percy found a gold mine of ancient English ballads, old songs of unknown authors but of well-known folk. There were songs of border warfare between the Scotch and the English, of Robin Hood and his merry men, of ghosts, of tragedy between lovers, of friendship, of courage. There was nothing of polished and elegant verses but there were the vigor and good red blood of folk born and bred on their native soil.

Percy's discovery was the guide that led other men to search old library shelves for similar treasure of song and story. Many tales of olden days were discovered. Many of those old stories and songs were written in a kind of antique French that had grown from the roots of the Roman language. Languages that grew from such roots are called *Romance* languages. The old Romance tales were highly imaginative. They suited the taste of their discoverers, who rejoiced in the native flavor and the freedom of the old-time poets.



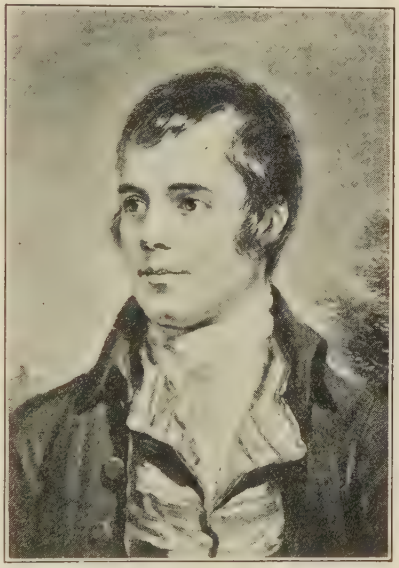
Walter Scott

A second path led not to books but to folk. Humble country folk had known nothing of the polished music and poetry of the days just past. They sang the ballads and told the tales of olden days with the same keen pleasure that past generations of their fathers had felt in them. By word of mouth or tradition their treasury of songs and stories had been kept alive. Poets came to learn from simple folk new-old themes for new poems and songs.

2. Awaking the Harp of the North

145. Loyal Sons. — A young Scotchman, Walter Scott, used his odd shillings to buy a copy of the ballads discovered by Percy. Scott declared enthusiastically that no other book ever gave him half the

pleasure. After reading the ballads, Scott roamed through the Highlands to sit by the hearth or on the doorstep of country folk who could sing for him the songs of his own people. The lore he gathered from those hardy Highlanders became the material from which Scott wrote many a stirring tale of his native land.



ROBERT BURNS

What is your favorite story or poem by Scott? Do you know of any folk-lore or songs used by Scott in your favorite poem or story?

A brother-poet to Walter Scott was Robert Burns. Burns made poetry as naturally as a bird sings or a flower blooms. In him the old-time spirit of song lived again. Burns voiced the ideals of freedom. "A man's a man, for a' that" was his challenge to liberty. He recalled ancient Scotch valor, the "patriotic tide that streamed thro' Wallace's undaunted heart." He honored the piety of Scotch homes, saying, "From scenes like these old Scotia's grandeur springs." Burns could rouse a laugh with his tale of Tam o' Shanter's mare, but in his greatest moments he was the poet of tender songs, songs such as no other poet has sung. All of his poems practically sing themselves, so lyrical are they. Like folk songs in their simplicity, they

speak a language for all. Though they are familiar to you no doubt, you will enjoy hearing them again.

Thomas Moore

A Program of Scotch Songs

Flow Gently, Sweet Afton
Oh, Wert Thou in the Cauld Blast
Auld Lang Syne
My Heart's in the Highlands
Scots, Wha' Hae' wi' Wallace Bled
Jock o' Hazeldean

146. Songs of Ireland. — Nationalism burns with a hot fire among people who suffer from incomplete freedom. Ireland has been such a country. Many causes have contributed to the distress of Ireland. But in all her troubled history, the spirit of Ireland has never lost its charm. Gayety and sadness, humor and mystery, are all known to Irishmen. Many poets have praised Ireland and they always find willing listeners. Something of Irish charm is expressed in such lines as these:

The lads that come from Kerry
Are not like the lads at home;
They show you where the fairie
Dance circles on the loam,
And tell old tales and sing old songs
That lift your heart like foam.

Like the poems of Burns, many Irish poems are best known when sung. Thomas Moore gathered many

of the legendary poems and airs into a book which he called *Irish Melodies*. Many familiar and loved songs were made known to the world by the search into forgotten treasure of song by Thomas Moore. Those that you will especially enjoy are:

**The Minstrel Boy* **The Last Rose of Summer*
**The Harp that Once Through Tara's Halls*

Add to your program of songs a group of poems such as:
Song of Ballyshannon — Foster
The Fields o' Ballyclare — McCarthy
The Fiddler of Dooney — Yeats
From *The Magic Carpet* — Richards

3. Legends of Forest and River

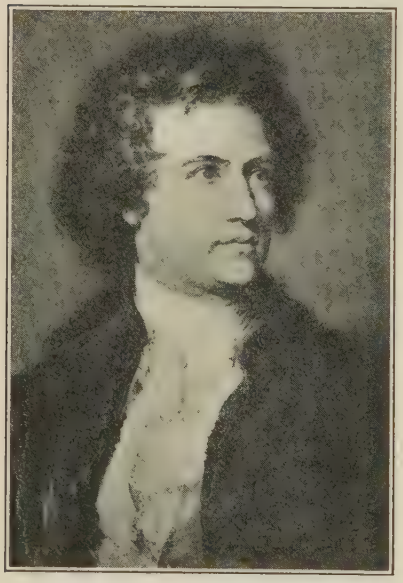
147. A Race of Poets. — No people have a richer heritage of legends than have the Germans. When the spirit of nationalism aroused Germans to a fresh love for their native land, German poets led the search for treasures of song and story of olden times.

Of course you know how Jakob and Wilhelm Grimm collected the fairy tales known for generations among German folk. Poets at heart, the Grimm

In the Black Forest

brothers not only have given pleasure to countless eager children, but through those folk tales have given us the imagination to understand all legends.

Legends in Germany clustered about two great natural sources, the Black Forest and the Rhine River. Two of those legends are of thrilling interest. German poets revived them in poems of simple charm, but it is through *music* that the thrilling beauty of the legends lives. Where words fail, music completes the story. You will understand that truth when you listen to the great songs: *The Erlking* and *The Lorelei*.



JOHANN WOLFGANG VON GOETHE

148. A Story of the Black Forest.—Around the head waters of the Rhine lies the Black Forest. A region of densely wooded mountains, the Black Forest stretches for miles. Many pine trees cast their dark shadows down the paths and over the ravines haunted by elves and goblins. The king of the elves is the erlking. The erlking is a dreaded spirit, for he has the power to charm little children. With sweet songs and rare promises he leads the child into the Black Forest, whence the little one never returns.

Goethe, the German poet, told the story in a poem.

Who rideth so late through night and wind?
It is the father with his child.
He has the boy so safe in his arm,
He holds him tightly, he holds him warm.

My son, in terror why hidest thy face?
Oh, father, see, the Erlking is nigh!
The Erlking dreaded, with crown, and robe!
My son, 'tis but a streak of mist.

My dearest child, come go with me,
Such merry plays I'll play with thee,
For many gay flowers are blooming there,
And my mother has many golden robes for thee.

My father, my father, and hearest thou not
What the Erlking whispers so soft in my ear?
Be quiet, oh, be quiet my child;
'Tis but the dead leaves stirred by the wind.

Come, lovely boy, wilt go with me?
My daughters fair shall wait on thee.
There my daughters shall lead in the revels each night,
They'll sing and they'll dance and they'll rock thee to sleep.

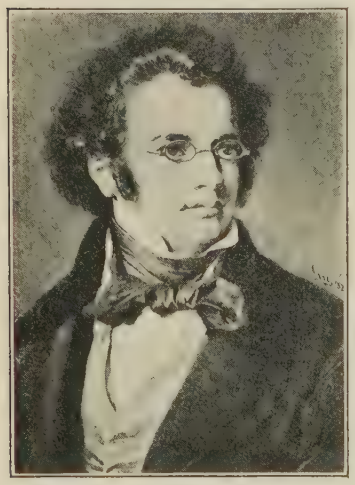
My father, my father, and seest thou not
The Erlking's daughters in yon dim spot?
My son, my son, I see, and I know
'Twas only the olden willow so gray.

I love thee so, thy beauty has ravished my sense;
And, willing or not, I will carry thee hence.
My father, my father, now grasps he my arm,
The Erlking has seized me, has done me harm.

The father shudders, he rides like the wind,
He clasps to his bosom the pale, sobbing child;
He reaches home with fear and dread;
Clasped in his arm — the child was dead.

It is a story that moves the heart with sadness. The figure of the spirit that haunts the German forest shrouded in gray mist is terrifying. The father is powerless to protect his child. But when you hear *The Erlking* sung instead of spoken, it is as though a live coal touched cold words with fire.

Franz Schubert (shōō′bĕrt) was the young Austrian musician who made the story of the erlking immortal.



FRANZ SCHUBERT

Schubert was one of the group of German music-makers who learned the lesson of freedom in music-making from their leader, Beethoven.

Before Beethoven showed the way to originality in music, song writers used one of two patterns for their songs: the simple folk-song pattern in which the same music is repeated for each stanza of the poem, or the elaborate pattern of arias full of runs and trills in the Italian style of singing.

Schubert did something entirely different when he made *The Erlking* into a song. He made his music to fit the story as you hear at once when you listen to the great song. First the beat of the hoofs of the horse swift and sure; the feeling of wind and rain; the loving comfort of the father's voice even in his fear of the forest-spirit; the terror of the child as he sees the erlking; the hurrying on through the darkness; the

beguiling voice of the erlking and the crash of his voice as he strikes; the ride growing faster and wilder; the quiet arrival at home; the last tragic note — the child was dead. All this the music tells, a phrase for each changing emotion, each character portrayed in tone. It is a marvelous achievement. Schubert showed his genius in no music more clearly than in *The Erlking*.

As you listen to **The Erlking* read the text of the poem until you are so familiar with the story that you can interpret the music without the words. Listen for these points of interest:

1. rhythm of hoof-beats
2. quality of child's voice
3. quality of father's voice
4. quality of erlking's voice
5. rhythm of erlking movement
6. the slow closing movement

You will never forget the deep feelings that such music awakens.

149. A Story of the Rhine. — The Rhine flows peacefully. Suddenly the river breaks into a dark whirlpool over the rocky ledges of a mountain peak that rises on the water's edge. On the mountain top sits a water-maiden combing her golden hair and singing a magic song. At dusk the sailor rowing on the river approaches the rocks. He sees the water-maiden, hears her song. Nearer the rocks her song draws him. Suddenly he is caught in the whirlpool, his boat is dashed on the rocks, the sailor goes down into the dark water. The Lorelei (lō′rĕ-lī) is a maiden whose music leads to death.

The story of the Lorelei belongs to all the old beliefs

in mermaids. You read in Shakespeare's play, *A Midsummer Night's Dream*, that Oberon says to Puck,

> Once I sat upon a promontory
> And heard a mermaid on a dolphin's back
> Uttering such dulcet and harmonious breath
> That the rude sea grew civil at her song
> And certain stars shot madly from their spheres.

THE LORELEI ROCK ON THE RHINE

In the German story the music of the mermaid takes a sadder course. As told by a German poet, Heinrich Heine (hī′nē), the story reads:

> I scarce know what means this sorrow,
> Why so unhappy that teardrops flow.
> A story my heart remembers,
> A tale of long ago.
>
> The wind is cool in the twilight,
> And smoothly flows the Rhine,
> The peak of the mountain is glowing
> As parting sunbeams shine.

A maiden of wondrous beauty,
Behold is sitting there,
Her precious jewels all glitter,
She combs her golden hair.

With comb of pure gold she combs it,
And sings a song the while, —
A song that is quite enchanting,
And hearts may soon beguile.

The sailor hears it in passing,
Is spellbound as accents flow,
He gazed whence comes the singing,
Nor thinks of the rocks below.

The waters all quickly o'erwhelm him,
And lost is he to sight,
And this was done by the Lorelei,
Who sweetly sang that night.

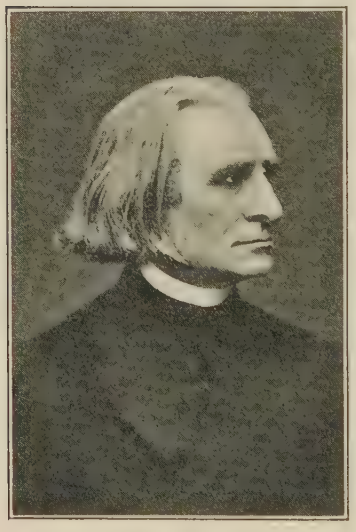
The Lorelei is often sung to a simple tune like a folk song. But its full power is felt only in the music which Franz Liszt (lĭst) wrote as he imagined the song should be.

Liszt was one of that same group of young Vienna musicians who dared to be original in their music-making. In **The Lorelei* Liszt follows the meaning of the poem phrase by phrase. As you listen you will hear three distinct movements. The short introduction is like thoughtful speech. Then follows the opening of the story. We feel the calm and smooth movement of the river, the beauty of the sunset. A change occurs. Can you tell why? What is the climax of the song? How does Liszt make you feel the rushing of the water? Why is the ending calm and smooth again?

Listen carefully for the phrase beginning:

She combs her golden hair.
With comb of pure gold she combs it,
And sings a song the while.

Do you hear a change in the harmony? The effect is very rich. In the middle of the melody Liszt changed to another key. Such key changes are called *modulations*. Modulations give beautiful variety to music. Why do you think *The Lorelei* is a great song?



Franz Liszt

4. An Art Song

150. Making Comparisons. — If you will listen to **The Lorelei* in the simple folk-song pattern (Silcher) and immediately thereafter listen to the Liszt song, you will hear the great difference between the two songs. The first is a simple melody, the same for all stanzas. The second seizes the dramatic spirit of the story and uses every means in tone color to tell the story. In the first the melody is merely supported by the accompaniment. In the second the accompaniment is far more than a support to the voice: it is often of greater beauty than the melody, the rich color glowing in its structure. For instance, look at the accompaniment (page 246) to the phrase:

The waters all quickly o'erwhelm him,
And lost is he to the sight.

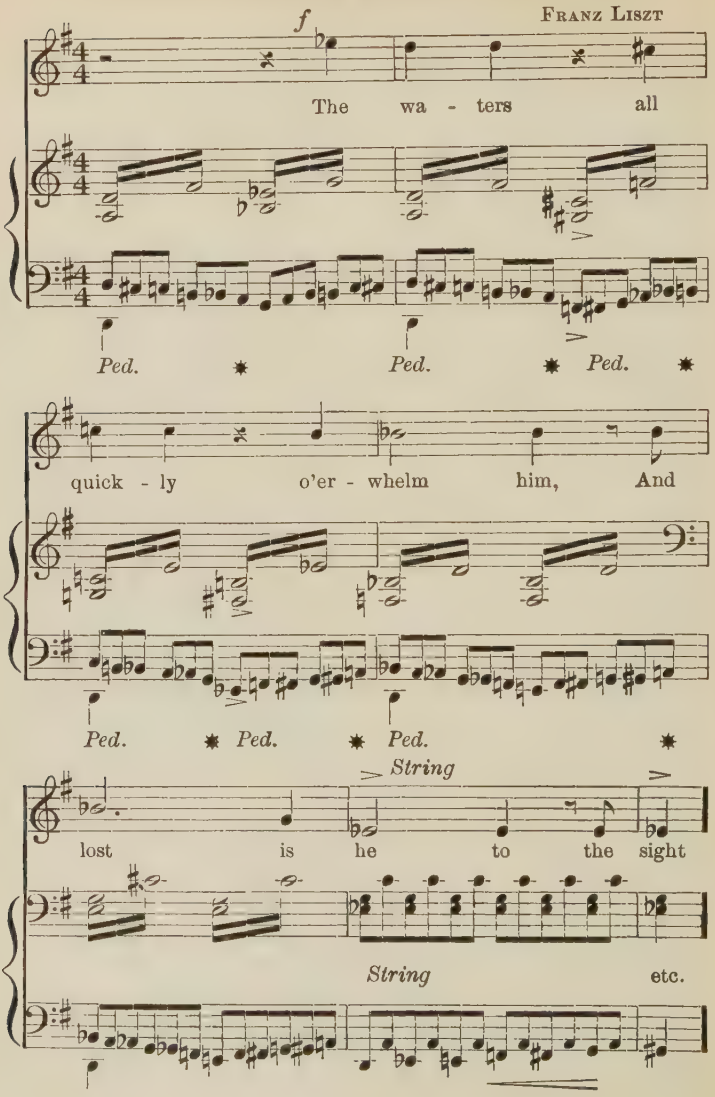
Your eye sees measures crowded with *chromatics* (page 164). Demonstrate the phrase at the piano without the voice, and you hear the fine effect of the chromatics. Of what does the music make you think?

151. A New Pattern. — A song in which the music fits the dramatic changes of the text with a rich accompaniment as well as voice part is called an *art song*. *The Erlking* and *The Lorelei* (Liszt) are fine examples of the skill and imagination necessary to make an art song. Each art song is a new pattern, for each such song is entirely original and individual, made according to the free ideas and fancy of the composer.

5. Mutual Appreciations

152. A Friendly Spirit. — Although poets and musicians had a strong feeling of nationalism, they had a fine feeling of friendship toward one another. The English admired the noble sentiments of their brother-poets in Germany. The Germans admired the great qualities of imagination, love of nature, and sincerity in the English poets. The artistic genius of the English showed itself in the creation of poetry, while the artistic genius of the Germans showed itself in the creation of melody. The union of English verse and German melody gave us songs still unrivaled for imagination, feeling, and beauty. The same romantic quality of imagination and freedom existed in English verse that existed in German melody. Poets and musicians might differ in nationality but they were alike in being *romanticists*. (Review Section 144 to fix in your mind the meaning of romanticism.)

Chromatic Passage from "The Lorelei"



153. Songs to Remember. — That friendly spirit of appreciation of another's work contributed to the creation of songs which will be long remembered for their beauty.

Schubert and his friends liked nothing better than to sit together in the cool garden of some little inn after the exertion of a long country walk about Vienna. As they sat about the table resting and eating leisurely, one of the group often took a book from his pocket and read aloud from the pages of some favored poet. In such congenial company Schubert heard the lyrics scattered so freely through the plays of Shakespeare. Some one read the poem:

Hark, hark! the lark at heaven's gate sings,
And Phoebus 'gins arise,
His steeds to water at those springs
On chaliced flowers that lies:
And winking Mary-buds begin
To ope their golden eyes:
With everything that pretty is,
My lady sweet, arise!
Arise, arise!

Schubert's keen ear caught the natural music in the poem.

"Wait a moment! I have a melody for that!" Some one gave him the bill of fare for paper, and in a few minutes Schubert had written the music which fits the words with exquisite union —* *Hark, Hark! the Lark.*

When you listen to the song, can you feel the light, upward flight of a bird? the freshness of morning? How did Schubert's choice of *rhythm* suit the *spirit* of the poem? At what phrase did Schubert use a *modu-*

lation? Why do you like the modulation? Why did Schubert repeat the last line of the poem?

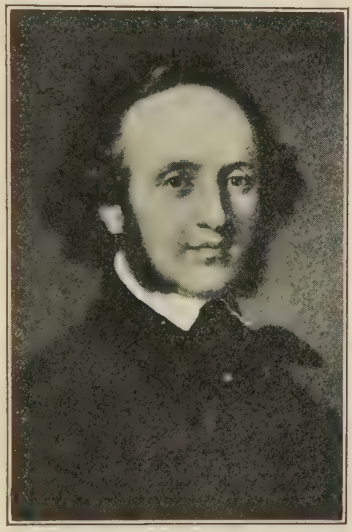
A companion song to *Hark, Hark! the Lark* is **Who Is Sylvia?*

Schubert no doubt heard this poem from Shakespeare in much the same way that he had heard *Hark, Hark! the Lark.* He probably dashed off the melody with the same speed, for Schubert created melody as easily as he breathed. Just as the last poem differs from the first in feeling, so does the music differ. How would you describe the difference in feeling?

If you will turn to Canto III–XXIX of that stirring poem, *The Lady of the Lake,* by Sir Walter Scott, you will find a poem called *Hymn to the Virgin.* If you know the story of *The Lady of the Lake,* you know that the song is the appeal to a saint for protection by the lovely Ellen at the time when she and her father sought refuge in a wild woodland from their enemies. The *Ave Maria* (Hail Mary) of Ellen is a song of faith in an hour of danger and sadness. Schubert must have felt very keenly the pathos of the situation when he read the poem, for as he set the poem to music, he wrote a melody of extreme feeling. Your enjoyment of the music will be greater, if you first read the poem carefully, then listen to the music of **Ave Maria.*

Ave Maria is not an art song, strictly speaking, for the same melody is repeated for each stanza as in a folk song. But Schubert made a work of art in his accompaniment to the melody. The accompaniment suggests the music of the harp with its phrases built of broken chords. A broken chord sounds each tone of the chord in succession instead of together. Plucking the strings of a harp gives exactly the effect of broken chords

as Schubert used them in *Ave Maria.* This song of Schubert's and Scott's combined music and poetry is especially beautiful for the violin, which carries on at once the melody and the accompaniment in perfect union.



FELIX MENDELSSOHN-BARTHOLDY

Another lover of English poetry was Felix Mendelssohn-Bartholdy (měn′dĕl-sōn-bär′tōl′dē′), who, like Schubert, had the German gift of music. Felix spent many happy boyhood hours with his sister Fanny in the beautiful garden of their father's home. There they read together the pages of the romantic poets of England as well as the older but still fresh pages of Shakespeare. That reading inspired Mendelssohn to write some of his best music. You recall that in your program of Scotch songs you heard Burns's poem *Oh, Wert Thou in the Cauld Blast.*

The tenderness of the little poem made an appeal to the kind heart of Mendelssohn for it was he who wrote the music as you heard it sung. As you read the poem you see how wisely Mendelssohn chose a simple, folk-song style for his music.

Oh, wert thou in the cauld blast
On yonder lea, on yonder lea,
My plaidie to the angry airt,
I'd shelter thee, I'd shelter thee:

Or did misfortune's bitter storms
Around thee blaw, around thee blaw,
Thy shield should be my bosom,
To share it a', to share it a'.

Or were I in the wildest waste,
Sae bleak and bare, sae bleak and bare,
The desert were a paradise,
If thou wert there, if thou wert there:

Or were I monarch o' the globe,
Wi' thee to reign, wi' thee to reign,
The brightest jewel in my crown
Wad be my queen, wad be my queen.

One other song originated in that friendly appreciation of each other's works that existed between poets and musicians which you will want to hear many times. It is **The Two Grenadiers*. Not England but France was the inspiration of this song. The events of the wars of Napoleon were fresh in the minds of all people. Napoleon's campaign in Russia ended in a terrible retreat. Many of his soldiers died of famine and of wounds or were captured by the enemy. That weary march marked the beginning of Napoleon's final defeat. Heine, the German poet, who had strong French sympathies, felt deeply the defeat of his hero. He wrote a poem relating the story of two of Napoleon's

Robert Schumann

faithful soldiers and their grief over the loss of their emperor. So vivid was the story that Robert Schumann (shōō′män), still another rare German song-maker, set the poem to music that once heard is never forgotten. If you do not know the story of the song, you will want to follow the music with the poem until you are familiar with the words.

To France were returning two grenadiers
Their Russian captivity leaving;
And when they came to the German frontiers,
Their heads were bowed down with grieving.

'Twas there that they both heard the sorrowful tale,
Disaster their country had shaken,
Defeated and scattered that valiant host,
And the Emperor, the Emperor had been taken.

Then sorrowed together the grenadiers,
Such doleful news to be learning;
And one spoke out amid his tears,
"Once more my old wounds are burning."

The other said, "My song is done;
I would that I were dying;
But I've a wife and child at home
On me for bread relying."

"Nor wife nor child give care to me!
What matter if they are forsaken?
Let them beg their bread if they hungry be:
My Emperor, my Emperor is taken!

Oh, grant me, brother, but one prayer,
If I my hours must number —
Take with thee my corpse to my native land;
In France let me calmly slumber.

My cross of honor with its band
Leave on my bosom lying;
My musket place within my hand,
My sword around me tying.

Thus will I listen within the tomb,
A sentry still and unstirring,
Till the roar of cannon resounds thro' the gloom,
And tramp of horsemen spurring,

Then over my grave will my Emperor ride,
While swords with clash are descending,
Then armed to the teeth, will I rise from my grave,
My Emperor, my Emperor defending."

Does Schumann begin his song in a minor or major key? Why? How does the rhythm suggest the march of defeated soldiers? At what point does the music begin to increase in spirit? Can you tell why? How does Schumann give his song a great climax? Why is *The Two Grenadiers* an art song?

A Special Program

One of your best opportunities for a club program or a chapel program is in the material of this section. A brief interpretation of each song given by a pupil who is a good speaker will add to the interest of your program. Use the material of your chapter freely.

B. ROMANCE IN OPERA

1. In Germany

154. Schiller's Example. — The same admiration for national legends that created the great songs of the romanticists made itself heard in the operas of the liberty-loving people of the nineteenth century.

Schiller led the way. Schiller was a German to the heart. He loved his country and he wanted his country to foster the ideals of liberty. From his youth he devoted himself to writing heroic plays that expressed in beautiful poetry the strong spirit of nationalism and

freedom of his day. Schiller's *Ode to Joy* was a short poem, but it so fully expressed the ideals of liberty that we do well to recall it.

Hail to thee, O Joy, immortal!
Daughter of Elysium,
Thy magic power will hold us
When the sword of time would free;
As thy gentle wings enfold us,
All men shall brothers be.
Then let us all sing forth the chorus,
Raise your voices to the sky!
Brothers, o'er the stars on high
Is the Father watching o'er us.

Friedrich von Schiller

Schiller's last great drama revived the story of a hero dear to the hearts of all liberty-loving folk. No subject could have better suited the public taste than William Tell, the Swiss hero.

Chains may subdue the feeble spirit, but thee,
Tell of the iron heart, they could not tame;
For thou wert of the mountains; they proclaim
The everlasting creed of liberty.

155. A Folk Opera. — Inspired by Schiller's example, for the first time a German musician wrote an opera in German with a truly native flavor from a German folk tale. Karl von Weber (vā′bĕr) was a young German musician who had made a name for himself as a composer, a concert performer, and a director of various musical enterprises in Germany. Weber was thoroughly familiar with the legends and folk music of his

country. He quickly saw that a new kind of opera could be made from just such material as a native legend and folk music.

The story that Weber chose for his new opera was an old tale called in German *Der Freischütz* (frī′shüts′), which means in English *The Free-Shooter*. Like many folk tales, *Der Freischütz* grew out of a strong belief in the powers of good and evil spirits. Max, the huntsman, loves Agatha, the daughter of the chief forester. Agatha is to be the bride of the victor in a forthcoming shooting contest. Max is afraid to trust his own skill in the contest, so eager is he to win Agatha. He goes to the Wolf's Glen to buy magic bullets from the Evil One. How Max is saved from the power of the Evil One by the faithful love of Agatha is the climax of the story.

Karl Maria von Weber

Weber had too much good musical sense to use elaborate Italian music for such a story as *Der Freischütz*. Instead he turned to German folk music for the themes of his opera. The result was a truly original work because Weber had dared to follow a worthy ideal. He created an opera that was a natural union of story and music. *Der Freischütz* is at once romantic and natural: romantic because its theme is legendary, natural because its music suits the story.

A Suggested Program

You may enjoy *Der Freischütz* right in your classroom by following this suggested program. If you are familiar with the opera, you may wish to add other numbers to the program.

Story of the Opera
**Overture*
**Agatha's Prayer*

Appoint a director for the program who will be prepared to have each number introduced with a brief talk on its place in the opera, and the words of the vocal numbers read intelligently. Your teacher will suggest library material for your program.

2. In France

156. A New Art Capital. — Schiller had already demonstrated the dramatic value of the story of William Tell. Once more the Swiss hero stepped before the footlights. The opera *William Tell* was first heard in Paris.

Paris had become the new art center of Europe. Napoleon had begun to make ancient Paris into a beautiful modern city. His successors continued to beautify the city with fine boulevards and public buildings. Parisians built two opera houses, one for *opéra comique* and one for grand opera.[1] The latter was called simply the Opera. It was the finest building of its kind in the world.

Directors for the new Opera were imported from

[1] A distinction carefully observed by the French. In *opéra comique* some of the text is *spoken*. In grand opera all of the text is *sung*.

Italy. They did their best to please the audiences that nightly filled the Opera.

Rossini (rŏs-sē′nē) was a favorite Italian director. Rossini knew that Italian opera was thin and threadbare for the lack of vigorous story material. The librettos were too often silly, empty stories that merely served

Ewing Galloway

THE OPERA HOUSE IN PARIS

as a thread on which to string showy arias. Rossini was too much of an Italian not to love melody and beautiful voices, but he had the good judgment to know that an opera should be dramatic as well as melodious. Therefore he chose *William Tell* for the text of a new opera for the Parisian audience.

Rossini followed Schiller's play in writing his opera. You know the story so well that you can readily see why it lent itself so easily to music. Rossini was at his best in writing *William Tell.* His music is a happy

combination of description and drama. You must remember that the *place* had a great deal to do with making the characters in *William Tell*. In the famous *Overture*, Rossini pictures in orchestral colors the dawn on the mountains, the storm on the lake during which Tell made his escape from his Austrian jailors, the calm which seems to foretell a happy ending. In the arias and *concerted music* (duets, trios, quartets, and choruses) Rossini tells of the conflict between the Swiss and their enemies and of the love for family and country that helps to give victory to the patriots.

THE MAIN STAIRWAY IN THE OPERA HOUSE IN PARIS

(Fine as the new Paris opera house was, it was replaced in 1875 by a still finer building. The present Opera stands in an open place at the head of a beautiful avenue called in its honor *Avenue de l'Opéra* (Avenue of the Opera). Inside and outside the Opera is a magnificent monument to music. Upon its completion, every musician of note, wherever his home, traveled to Paris either to study in the Paris Conservatory or to get his works performed in Paris. Good teachers and an appreciative audience could be found in Paris.)

A Suggested Program

Follow the same procedure that you used in your first opera program.

Story of the Opera, *William Tell*

**Overture*

**Trio* — Tell, Arnold, and Walter

The trio is one of the finest numbers in the opera. Tell and his two brother-patriots pledge themselves to the fight in a ringing vow to patriotism. Be sure to make yourselves familiar with the *text* of the music.

157. Another Italian Favorite. — Donizetti (dō′nĕ-dzĕt′tē) followed his countryman Rossini as a contributor to the Paris Opera. When Donizetti chose a theme for his most popular opera, he chose a romance. Scotland is far removed from Italy in character as well as distance. But Donizetti, like so many other men of

Gioachino Antonio Rossini

Gaetano Donizetti

imagination and wide reading, enjoyed immensely the stories of Sir Walter Scott.

When Donizetti chose Scott's story, *The Bride of Lammermoor*, for his opera libretto, he chose wisely, for the story is remarkably well suited to the purposes of grand opera. The story is a tragedy, whose heroine is Lucy Ashton. Donizetti, in adapting the story for an opera, turned prose into verse, and English into Italian. For that reason the opera is called *Lucia di Lammermoor*, or more often simply *Lucia* (lū′chē′*à*).

RAVENSWOOD AND LUCY

If you like a good story, you will want to read *The Bride of Lammermoor*. To know the story will greatly increase your pleasure in Donizetti's famous music. Perhaps you have heard many times two favorite numbers: **Mad Scene* and **Sextette*.

Why does Lucia seem sad at one moment and happy at another in the *Mad Scene?* How does the music suit her gentle character? The *Sextette* is a concerted number that is famous for the blending of six voices in emotions of anger, despair, and pity. Do you know what characters are heard in the *Sextette* and why they show such different emotions?

158. Honored at Home. — In its early days, the Paris Opera fostered the music of Italians and Germans.

A little later it began to provide an ever-growing audience for the works of Frenchmen as well as foreigners. Two French operas that never fail to draw an audience are *Faust* (foust) and *Mignon* (mē′nyôn′). Gounod (gōō′nō′) wrote *Faust* Thomas (tȯ′mȧ′) wrote *Mignon*.

Charles François Gounod

Both were indebted to Goethe, the German poet, for their themes.

Faust, like *Der Freischütz*, is an old German legend whose hero sells his soul to the Evil One for a dearly desired privilege. Max sold his soul for magic bullets; Faust sold his soul for a few years of wealth and pleasure. Like Max, Faust was redeemed from the power of the Evil One by a woman's great faith in God.

Goethe had made this old story of Faust into a powerful play. Gounod made the play into a beautiful opera. Wherever music is known and loved, the music of *Faust* is certain to be heard.

The opera affords opportunities for a variety of music, because Faust and the Evil One, who travel together seeking pleasure, meet with many adventures. We hear the famous *Waltz* at the village kermis or festival; the *Flower Song* of a faithful lover; the *Duet* in the garden as Faust, the false lover, woos Marguerite; the lovely *Jewel Song* when Marguerite discovers the gift of jewels from Faust; the *Soldiers' Chorus* as

Marguerite's brother returns from war only to find his sister ill and in prison for the death of her child; and lastly the great *Trio* in prison which Faust, the Evil One, and Marguerite sing together. The Evil One makes a last effort to overcome the faith of Marguerite, but his power departs as angels descend to bear the soul of Marguerite to heaven. As you follow the thread of the story, listen to these selections:

**Waltz*	**Jewel Song*
**Flower Song*	**Soldiers' Chorus*
**Duet*	**Trio*

Mignon is a happy story, for a good ending casts a rosy light over the early troubles. Goethe named the story *Wilhelm Meister* after the hero, a wandering student who rescues the heroine and restores her to her long-lost and noble father. Thomas named the opera *Mignon* after the heroine who falls in love with Wilhelm and who lives happily ever after in the home of her childhood.

A Suggested Program

Follow your original opera program.

Story of the Opera, *Mignon*

Overture

Dost Thou Know That Sweet Land?

I Am Titania

Special Activity

Make a record in your notebook of the operas studied by title and composer. Give the nationality of each composer. Write a brief outline of the story of the opera, giving only the high points of the story. Give your favorite selections from each opera. Tell your reasons for your choice.

C. SONGS OF WORSHIP

1. The Church and Music

159. Religious Liberties. — The old-time heat of religious warfare had been long forgotten in the succeeding struggle for national liberties. But the church and the state had continued to maintain a close union. One of the fruits of the new freedoms of the nineteenth century was the occasional separation of church and state. America led the way by writing into the Constitution the principles of religious freedom. Thereafter in a few countries the church lost the support of the government. However, the increased devotion of many people, free at last to support the church of their choice, resulted in the growth of many new churches.

The church has always fostered the art of music as a part of worship. Ancient cathedral choirs as well as many new churches still needed the music of organ and voices. The discovery of certain church music of noble character led to new interest in songs of worship.

2. Revival of Bach

160. A True Sense of Values. — Mendelssohn discovered the old forgotten manuscripts of Bach. In no other way did Mendelssohn prove himself so great an artist as he did in understanding the value of Bach's music, and in his desire to lead the public to appreciate such music. He began at once to plan for a revival of Bach's music through a public concert. Fortunately he had a group of singers who were willing to study with him until the music was ready for performance. Exactly one hundred years after its first performance in the

old St. Thomas Church, the *Passion According to St. Matthew* was sung again before a fine audience in Berlin, under the able direction of Mendelssohn. It was a triumph for Mendelssohn as well as for Bach. Never again has the music of Bach been forgotten, nor Mendelssohn's service to music in reviving it.

Do you know of notable performances of Bach's music given at regular seasons in America? How do these performances show a high devotion to good music in America? Most people know of the Bach Festival at Bethlehem, Pennsylvania. Do you know of others?

3. A Program of Songs of Worship

161. A Variety of Sources. — If you were asked to arrange a program of songs of worship that grew out of the Bach revival, you would turn to the same men of the times who created operas and songs, for they extended their gifts to writing music in the spirit of worship. You have already enjoyed much of the music of Mendelssohn, Gounod, and Rossini. You will find much that is inspiring in their songs of worship.

A Suggested Program

**If with All Your Hearts*
**O Rest in the Lord*
**Hear Ye, Israel*
} From the oratorio *Elijah* — Mendelssohn

**Inflammatus* (A Prayer to the Virgin) — From *Stabat Mater* — Rossini

**Unfold, Ye Portals.* From the oratorio *The Redemption* — Gounod

As you listen to this program you hear that each number has a distinct character.

Mendelssohn's music takes you back to the days of Bach and Handel. His music has a churchly dignity, yet because of its fine style suggests a concert stage too. Strange to say, the oratorio *Elijah* was first performed in Birmingham, England, where Mendelssohn had been invited to conduct a music festival. Once more did England's hospitality welcome a great work of music.

The *Stabat Mater* is an old Latin hymn dating from the early days of the Roman church. It celebrates the solemn hour in which Mary, the faithful mother of Jesus, wept by the cross on which her Son died. If you enjoy a beautiful soprano voice in an air that soars above a chorus of voices, you will like Rossini's *Inflammatus*.

Compare the *Inflammatus* with the *Ave Maria* of Schubert. How would you describe the character of each? Which do you prefer as an expression of deep religious feeling?

In *The Redemption* a very sincere religious feeling is evident. Gounod reached a great climax in the final chorus of Part II of his oratorio. Whether it is presented on the stage or in the cathedral, we feel the majesty of the music of *Unfold, Ye Portals Everlasting*.

4. Thus Saith the God of Nations

162. A Modern Creed. — You remember that long ago Martin Luther said in his great choral that God was like a mighty fortress. In the nineteenth century, César Franck wrote a choral too. But Franck said:

Thus saith the God of nations:
Return to me, my children;
And no more let loud war bring dread and desolation.

* * * * * * *

Thus saith the God of nations;
In pure hearts, in justice, thy peace shall be forever!

Thus Saith the God of Nations

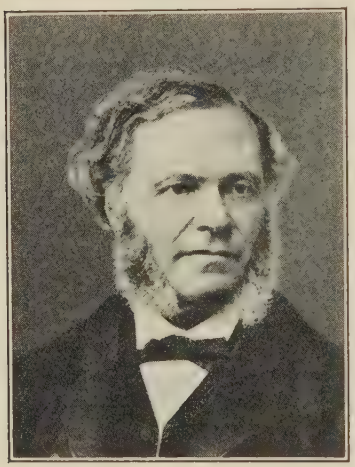
Choral for Unison Chorus

Adrienne Faure — César Franck

Maestoso, ma cantabile (Second time ff)

mp
Thus saith the God of na - tions: Re -
saith the God of na - tions: My
un poco cresc.
turn to me, my chil - dren; And no more let
strength shall be thy ref - uge. In pure hearts, in
I dim.
mp
loud war bring dread and des - o - la - tion. The
jus - tice thy
mor - row shall quell your an - guish, A fleet - ing
dream of night, A dream of black-ness turned to vi - sion
cresc. molto f maestoso
joy - ful. My mer - cy knows no ven-geance, My
cres - - cen -
right-eous-ness en - dur - eth; Your e - vil, Your sor- rows are
- - - do ff
2
rit.
blot-ted out for - ev - er, Thus peace shall be for - ev - er.

Nothing expresses more clearly the changing mind of people than do these opposite views of Luther and of Franck. Franck was a man of great gentleness and goodness. Born in Belgium and educated in Paris, he was a vital part of the musical life of his times, but some mystical quality in him, the very strength of his simple faith, set him above many of his brother-artists. The music of his choral has a quality that lingers in the mind. Your own mind will be enriched if you make the theme as well as the words your own. They are worth memorizing.



César Franck

Discussion Sentences

1. Romanticism was a revolt against the accepted idea that Greek or classic models were the only good patterns for art, literature, and music.

2. Romanticism was also a revolt against the idea that the form of music was more important than the feeling.

3. Nationalism emphasized the values of homeland traditions.

4. Many native legends were written in a Romance language.

5. Romanticists used native materials for their literature and music and made patterns to suit their material. Their ideas reversed the idea of the classicists, who always made their material fit one accepte pattern.

6. The art song is a free pattern.

7. The conservatory and the Opera helped to make Paris a musical center.

8. Poets and musicians help to change the way people think.

Thought Questions

1. How did the music of the romanticists change men's notions of the value of nationality and the individual man?
2. How did the music of the romanticists help to create a friendly feeling between nations?
3. Why does romantic music appeal to a greater number of people than classical music?
4. Why was the music of the nineteenth century democratic?
5. Why is *William Tell* a *dramatic* opera?
6. How would you describe the difference in style between the music of Palestrina or Bach and that of Gounod or Rossini?

Special Activity

A Chart of Men and Music

This chapter is so rich in names and music that you may use the following chart to aid your memory. Study the chart to fix in your memory the high points of interest in this chapter.

SONG-MAKERS

Poets			Musicians	
British	Scott, Moore	Revived folk songs		
German	Goethe	*The Erlking*	Schubert	German
German	Heine	*The Lorelei*	Liszt	German
German	Heine	*The Two Grenadiers*	Schumann	German
British	Shakespeare	*Hark, Hark! the Lark*	Schubert	German
British	Shakespeare	*Who Is Sylvia?*	Schubert	German
British	Scott	*Ave Maria*	Schubert	German
British	Burns	*Oh, Wert Thou in the Cauld Blast*	Mendelssohn	German

OPERA

German	Folk	*The Free-Shooter*	Weber	German
German	Schiller	*William Tell*	Rossini	Italian
Scotch	Scott	*The Bride of Lammermoor*	Donizetti	Italian
German	Goethe	*Faust*	Gounod	French
German	Goethe	*Mignon*	Thomas	French

ORATORIO

Elijah	Mendelssohn	German
Stabat Mater	Rossini	Italian
The Redemption	Gounod	French

CHORAL

Thus Saith the God of Nations	Franck	French

Testing Yourself

This chapter is so full of interesting and beautiful music that you may wish to test yourself in a variety of recognitions. A suggested testing program includes:

1. Recognition of music by (1) Title; (2) Composer; (3) Country
2. Recognition of style: (1) Art song; (2) Lyric; (3) Folk song; (4) Opera; (5) Church
3. Recognition of (1) Rhythm; (2) Modulations; (3) Themes
4. Recognition of voices: (1) Soprano; (2) Alto; (3) Tenor; (4) Bass

Prepare your *Score Cards* as each test requires, deciding how many trials and how many selections are to be allowed in each test.

Something to Read

Selections from *Reliques of English Poetry*, Percy.

My Musical Measure

Follow the procedure of previous chapters.

CHAPTER XV

MUSIC WITHOUT WORDS

The spirit of Romance dies not to those
Who hold a kindred spirit in their souls.
— George Meredith.

In your last chapter you heard original and beautiful songs created by the spirit of revolt against formal patterns and by the belief that music is an expression of feeling. In this chapter you will hear the music of instruments created by the same forces that brought forth the songs.

Do you know:

1. What kind of music the romanticists made other than songs?
2. What a "song without words" is?
3. Why appreciation of music depends so much upon imagination?
4. How the folk music of northern and eastern Europe became widely known for the first time?

Poetic charm and feeling, program music, and the expression of nationalism mark the climax of independence of thought, feeling, and form in the instrumental music of the romanticists and present-day composers.

TOOL WORDS

romanticists	berceuse	mazurka	syncopation
poetic feeling	barcarolle	rhapsody	ballet
program music	prelude	lassen	*Finlandia*
nationalism	nocturne	friska	symphonic poem
concert overture	caprice	cadenza	suite
transcription	ballad	"dark people"	
titles	polonaise	dynamics	

1. Three Purposes

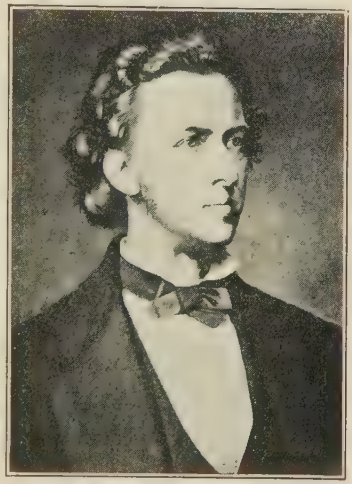
163. A Widening Vision. — You know that for hundreds of years music was a dependent art. With the Greeks it served to aid the bard or poet. In the Middle Ages it served to aid the minstrel. The Church used music to enrich the miracle and mystery plays. But as musicians learned better how to use the materials of their art, music began to know more of independence.

Nicolò Paganini

In the many years that musicians were learning to make music, it was good for the art to be disciplined by rules. But just as a child at last learns to walk without guidance, so music at last grew up into a strong and vigorous art because its foundations of melody, rhythm, harmony, and notation were well laid.

The study of music increased greatly. With the spread of education, schools of music were established in many cities. Men whose talents might have remained undeveloped but for the better chances for study gave to the world new ideals in music. When they appeared on the concert stage, they won the applause of an ever larger audience ready to welcome new achievements in music.

What those ideals were may be briefly stated as three purposes: to make music express *feeling;* to make music tell a *story;* and to make music represent as never before the spirit of *nationalism.* These three purposes were expressed in music that ranged from a tiny tone picture for a single instrument to a great concert overture for a full orchestra. Such types of imaginative music required a high degree of skill in performance. The piano and the violin were used as independent instruments as never before.



Frédéric Chopin

Paganini (pä′gä-nē′nē), an Italian violinist, developed such technical skill in playing the violin that he was listened to with awe. Feats of performance were his delight. He became the idol of European audiences.

Liszt determined to play the piano as Paganini played the violin. No technical difficulty was too great for Liszt. His favorite performance was to *transcribe* or arrange for the piano a song or simple folk music. He made his piano a miniature orchestra.

If you know an expert pianist, ask him to play for you Liszt's transcription of *The Erlking.* You are already familiar with the song. Why does the transcription require an expert pianist? Why do you think people liked Liszt's playing?

Chopin (shō′păN′) developed still another fashion in playing the piano. His playing was noted for its deli-

cacy and beauty of tone. He made the piano not a miniature orchestra of powerful strength, but a source of exquisite tone color.

The beautiful music that grew out of these three purposes and their means of expression will give you hours of absorbing pleasure.

2. Feeling in Music

164. A Comparison. — What we hear in music without words depends largely upon the keenness of our ears and the sweep of our imaginations.

Sometimes what we *see* presents a clearer image to our minds than what we *hear*. Let us use our eyes for a moment to help our ears. If you will look thoughtfully at the picture opposite, you will see something that will help you presently to hear more richly the expression of *feeling* in music.

The picture is called *The Fighting Temeraire*. It was painted by an English artist, William Turner. Many people who first looked at the picture thought it was queer because so little of the drawing showed and the colors glowed in unaccustomed harmonies. As people became used to Turner's new way of painting, they began to see that the picture was very beautiful for the very reasons for which they had first thought it queer. They knew that, if by magic the color could be whisked away, the drawing would be true, for no picture really satisfies unless the foundation is sound. And people knew now that Turner's use of color had a very real meaning.

In the picture you see a ship being drawn by a tug, objects that any one might photograph. But how much more Turner saw than two boats. He saw the old

Temeraire, famous battleship of England's hero, Lord Nelson, being towed into its last anchorage. With the beautiful mystery of color, Turner makes us forget the details of drawing a ship. We feel keenly the majesty of the heroic old ship going to its long rest in the golden flood of light from the sunset on the river.

The Fighting Temeraire

What Turner did in painting, the romanticists did in music. The music of Schumann, Mendelssohn, Chopin, Liszt, and others of the same group rested upon the firm foundations of melody, rhythm, and harmony. But in listening to their music we forget the *structure* for the *meaning*.

165. Key Titles. — Music of feeling needs to be talked about very little. Your own keen ear and your sensitive mind will respond to the mood of the music. The title often gives you the key that unlocks the door

to understanding. Beethoven had shown his followers the beauty of a well-chosen title. Do you remember what Beethoven named his third symphony and why he so named it? Music that expresses feeling has infinite variety. Titles help to reveal the feeling the composer wished to express.

The Bridge of Sighs in Venice

Mendelssohn used the simple title *Songs without Words* for a large number of short compositions for the piano. Each one is like a bit of poetry or a delicate picture in tone. Some bear suggestive names, as *Spring Song*. But your imagination completes the meaning. What feeling does *spring* suggest to you?

Schumann used the title *Scenes from Childhood* for a collection of short compositions for the piano. Each one suggests the imaginative play or humors of a happy child.

Berceuse and *Barcarolle* are two titles often used. A *berceuse* is a cradle song. Its purpose is to suggest the tender love of the mother as she rocks her baby to sleep. A *barcarolle* is a boat song; it suggests the delights of boating and makes one think of a gondola

on a canal in Venice, of the gondolier's song, and the dip of his oars. Perhaps the picture on the opposite page will help you to visualize the kind of scene suggested by a barcarolle.

Chopin used two titles over and over: *Prelude* and *Nocturne*. Chopin was a poet in music. A *prelude* is like the perfume of a rose jar, faint but perfect. It lasts but a moment and is gone, but its beauty lingers in the mind. Chopin expressed in his *Preludes* his own emotions of joy and of sorrow. A *nocturne* suggests night scenes and thoughts of tenderness and nobility.

> To step into the night and feel the airs
> Of heaven fan my cheek; and best of all,
> Gaze up into those all-uncharted seas
> Where swim the stately planets.

Such lines come to mind when a nocturne is heard.

166. Using Key Titles in Listening. — Let us begin with a program of music of feeling that has the charm of simplicity and the titles of which at once open doors to delightful experience. With so much beautiful music to hear, we shall be wise to divide the program into three parts. Listening to music should never be marred by crowding or hurrying. Only by *thoughtful* listening does music become a part of us.

Program — Part I

* The Poet Speaks	Schumann
* The Knight of the Hobbyhorse * Träumerei (Dreams) * Entreating Child	Scenes from Childhood . . Schumann
* To Spring	Grieg (grēg)
* Preludes Nos. 8 and 17	Chopin
* Nocturne in E Flat Major	Chopin

Program — Part II

* Moment Musical	Schubert
* Caprice	Paganini
* Berceuse — At the Cradle	Grieg
* La Gondoliera	Liszt

As you listen to the program make a record in your notebook of each selection, by title and composer. Make a record of what *feeling* you think each composition shows. Why did Schumann compare the musician to a poet? Ask your teacher to point out the *cadenza* (kȧ-dĕnt'sȧ) in *The Poet Speaks.* How would you define a cadenza? Do you enjoy a cadenza?

Which of the three moods of childhood in No. 2 do you enjoy most? Why?

Can you sing the theme of *To Spring?* At what point does the feeling change? Does the music become darker or lighter? What do you hear in the last movement. What principle of *balance* does Grieg use in *To Spring?*

Chopin lived for a time on the island of Majorca. There he wrote these preludes. What feeling do you think No. 8 represents? No. 17 is a peasant dance. Do you know what people live on Majorca? Do you think Chopin enjoyed their folk dances?

Chopin wrote many beautiful nocturnes. The *Nocturne* in E Flat is a general favorite. What do you think is its chief beauty: melody, rhythm, or harmony? Where do you hear a cadenza? Why is this nocturne a favorite with violinists?

Music was a natural language to Schubert. He thought in music as naturally as you think in words. *Moment Musical* is a bit of fancy which you may interpret as your own fancy wills.

Do you know how *capricious* an April day can be? Sunshine one moment and rain the next! The changing moods of April weather! Why is *Caprice* a good title for Paganini's musical ideas? Do you hear any special tonal effects? Do you recall the various tonal effects of the violin? Review Section 140.

How does Grieg make you hear a song and feel the motion of the cradle at the same time?

Liszt used an old boat-song of Venice for the theme of *La Gondoliera.* At midnight the deep bell of St. Mark's Cathedral strikes and the boat song ceases. Do you hear the bell? What rhythm does Liszt use in *La Gondoliera?* Why?

Request Program

(An Excellent Opportunity to Use School Talent)

Arrange a program of "request numbers." Many of you may want to hear music of feeling other than that given in the above program. Send in your "requests" to a class chairman of a "request program." The chairman and committee can then arrange a well-balanced program. There are sure to be advanced students of violin or piano in your school who will be glad to play the numbers for you.

Program — Part III

(An Old Title with New Meaning)

* Unfinished Symphony in B Minor

by

Schubert

Symphony is an old title. But following the example of Beethoven, Schubert gave it a new meaning. Here we forget the pattern for the feeling.

We do not know why Schubert did not finish his great symphony. The manuscript was found in his papers long after his death. We do not know what thoughts and feelings he had when he wrote the symphony. But we do know that its beautiful melodies have moved thousands of hearts as no other music can. The *Unfinished Symphony* stands alone as an expression of pure feeling in music.

3. Stories in Music

167. Program Music. — Freedom in musical ideas went further than expressing poetic feeling in music. Some of the young musicians of the day believed that

music could be made to tell a story, or to describe *actual* experiences. For the reason that such music has a definite program of story-telling or description it is well named *program music.*

168. Just for Fun. — The simplest program music is *imitative.* Such music often affords fun to the listener because it is so lifelike. Two examples of program music that imitate in a fun-provoking way are: **In a Clock Store* by Orth and **A Hunt in the Black Forest* by Völker.

Charles Camille Saint-Saëns

A Guessing Game

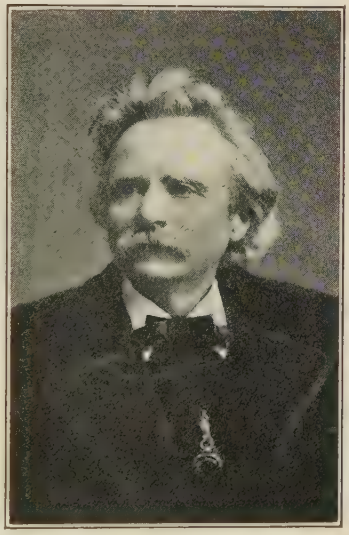
Prepare paper and pencil. Silence. Listen. Listen again and write a list of what you hear. Compare findings with class. Listen again. Whose list is complete?

169. Nature in Tone. — A well-known French musician, Saint-Saëns (săn′-säns′), had the amusing idea of picturing in music the habits of birds and animals. He wrote a series of little tone pictures called *The Carnival of Animals.* How well he succeeded you may judge for yourself by listening to **The Swan* (Le Cygne).

Have you ever seen a swan? In what kind of water is a swan usually seen? How does a swan move? Do you know the meaning of "swan-song"? What answers do you hear to these questions in Saint-Saëns' music? Is *The Swan* like a photograph or like a

painting? Is it imaginative or imitative? A story to read: *Phaeton* in *In the Light of Myth* by Baker.

170. Telling a Story. — If you wonder how music can tell a story without words, you have only to listen to one of the most remarkable stories ever told in music. It is *Peer Gynt* by Grieg.



EDVARD GRIEG

Peer Gynt is a Norwegian legend of a ne'er-do-well. The story was first used by a great Norwegian playwriter, Ibsen (ĭb'sĕn). He used the material of the story for a play just as Goethe used the legend of Faust. Grieg loved the traditions, the customs, and the wild mountain scenery of his native Norway. He thought that *Peer Gynt* was a great opportunity to tell a Norwegian story in music. Grieg chose certain episodes to tell in music. Those which you will most enjoy and which carry the thread of the story are:

* *In the Hall of the Mountain King*
* *Ase's Death*
* *Solvejg's Sunshine Song*
* *Morning*
* *Solvejg's Cradle Song*

Arrange with the help of your teacher a *Peer Gynt Story Hour*. Preface each selection of music with the story of that episode. Those who are to give the stories should work together so that their

stories will be brief and to the point. In telling the stories try to answer these questions:

1. What kind of fairy is a troll? Are the Norwegian fairy-folk wild or gentle? Does the mountainous country have anything to do with the tales of elves and trolls? Why did dawn and the sound of the church bell release Peer from the teasing trolls?

2. How did Peer spend the hours just before his mother's death? Why was Ase so grieved at Peer's story?

3. Who was Solvejg? Why was she faithful to Peer?

4. Peer's wandering takes him to far-away Egypt. What famous statue did he see just at dawn? What did he hear? Do you know the legend of the statue?

5. What song of faithfulness does Peer hear when he comes home again, an old, broken man? Was Peer's a wasted or a happy life?

Ask your teacher to play the selections from *Peer Gynt* without announcing them by name. Do you recognize each one? Can you supply the titles?

Felix Mendelssohn (page 249) received inspiration from Shakespeare for another story without words. In charming, delicately beautiful music he wrote a **Concert Overture* to Shakespeare's play, *A Midsummer Night's Dream.* Have you ever heard an orchestra play this music? Whether you have or not, you must use it for one of your listening numbers.

Mendelssohn was fortunate in his family. You recall that he and his sister Fannie were fond of reading together in the garden summer-house. The Mendelssohn family was one of wealth and education. Their home in Berlin was a gathering place for people of literary and musical tastes. The children of the Mendelssohn family were encouraged to take part in the musical programs given every week in the delightful music-room of the Mendelssohn house.

Felix, who had had the best of training, was

only seventeen when he wrote this gentle fairy story for one of those informal programs in his father's house. He and his sister had read with a great deal of pleasure Shakespeare's fairy play. The *Overture* won the enthusiastic applause of the audience because Mendelssohn had caught the spirit of the play in his music.

Puck and the Fairies

"You are the first musician to put fairies into music!" the audience exclaimed delightedly.

As you listen to the *Overture* can you tell which *choir* opens the theme? Can you tell how fairies are suggested? What instrument suggests the braying of Bottom? Why is the music so full of delicate life and movement? You will find the story of *A Midsummer Night's Dream* told charmingly in *Tales from Shakespeare* by Charles and Mary Lamb.

4. Nationalism in Music

171. New Names. — You have become familiar with English, French, German, and Italian names of music-makers. Each of those races has made rich contributions to the art of music. But with the new ideals of nationalism and self-expression felt so keenly in Europe,

A Norwegian Fiord

new names in music were heard for the first time beyond the bounds of their mother-countries. The rich store of folk music of Norway, Poland, Hungary, Bohemia, and Russia made the souls of those peoples known to the world. In each of those countries, there arose musicians who saw the value of native music. Once more folk music became the foundation of art music.

172. In Norway. — The vikings of olden days left traces of the Northland on many distant shores. The Northland is a country of mountains and fiords, of snow

and northern lights, of a rugged race of liberty-loving people. A deep and lasting love of the North warms the hearts of its people.

Under thy robe of spotless snow thy heart is warm with love, and thy skies — blue as the pigeon's neck — ring with the music of gladness, O sweet winter — home of the world.[1]

These characteristics Grieg expressed in his music. Nationalism in Norway is the spirit of the North. The customs of mountain folk and sea-faring folk, the love of nature in its grand and fantastic northern forms, the love of birds and butterflies, the faithfulness of mother-love are all expressed in the music of Grieg. And they are expressed with true Norwegian flavor by his skillful use of folk tunes and rhythms.

Review the music of *Peer Gynt*. Listen also to his

* *Little Birds* (Vöglein), Opus 43, No. 4
* *Butterfly* (Papillon)
* *Berceuse* (See Section 165)

As you listen to each one of the selections, which of the above characteristics do you hear? In which of the selections do you also hear poetic feeling? In which of the selections do you find program music?

173. In Poland. — No people in Europe have had a more moving history than have the Poles. The Poles are a proud people. They have suffered cruel fortunes of war. The spirit of Poland burned in Chopin. Chopin knew the traditions of his people. Though he lived much of his short life in Paris, Chopin never forgot his native Poland. His most masterly music is that which is fired by his patriotism. Chopin represented Poland through music in three distinct ways:

[1] From *Snow Birds* in Śrî Ānanda Āchārya's *Hail, Norway*, by permission of The Macmillan Company.

the *ballad*, the *polonaise*, and the *mazurka*. Each is a vivid record of Polish nationalism.

Before you listen to the Polish music of Chopin, ask a good student of history in your school to tell briefly the outstanding events in the history of Poland. A clear notion of the causes and results of Polish troubles will increase your interest in national music of Poland.

A Program of Polish Music from Chopin

* *Ballade in G Minor*

In this ballad Chopin told in music a heroic legend of the Middle Ages in Poland. The hero of the legend is Konrad Wallenrod. The story was told in epic poetry by the patriot poet of Poland, Mickiewicz. If you learn the theme of the poem, the music will be wonderfully clear. The voice of a Polish bard urging the cause of Polish liberty is heard throughout the ballad. Try to identify the theme which represents that voice.

* *Polonaise Militaire* — Opus 40, No. 1

The polonaise with its stately rhythm recalls the march of Polish noblemen in the ceremonies of government. What is the *measure* of the polonaise?

* *Mazurka* — Opus 50, No. 2, in A Flat Major

A *mazurka* and a *polonaise* have the same *measure*, but a *mazurka* is not ceremonious as is a *polonaise*. Can you tell why? What peculiar kind of rhythm is often heard in Polish dances? (Review Section 47.)

Fine records have been made of the above *Polonaise* and *Mazurka* by Paderewski. Why is Paderewski a great interpreter of Polish music?

174. In Hungary. — One of the large divisions of the Austrian empire was the kingdom of Hungary. Many gypsies lived in Hungary as they still do. The gypsies are a strange people. Their origin is uncertain. No matter among what people they may live, the gypsies

remain a separate people. In former days no military or social duties were expected of the gypsies. They were free to follow a wandering life. They often entertained other Hungarians with the strange charm of their gypsy music.

Liszt understood the gypsies more than did any man in Hungary. He gathered together the wild music

IGNACE JAN PADEREWSKI *Keystone View Company*

of their camp life and their dances. He wove these melodies with their barbaric rhythms into a series of tone pictures which he called *rhapsodies* (răp′sŏ-dĭz). Gypsies are people of many moods. Sometimes dark dreams of sorrow oppress them. Sometimes careless joy and gay humor chase the dark moods away. The bright mood may suddenly change to a burst of furious passion. These moods are present in their music. A gypsy dance begins with a slow movement, the *lassen.*

In the *lassen* one feels the slumbering quiet of dreams. Then like a flash, the *lassen* changes to a wild whirling movement, the *friska*. Then back to the first quiet movement, the dance comes to an end. How does the gypsy dance follow the principle of balance? Listen for these moods and patterns in one of Liszt's famous transcriptions — * *Hungarian Rhapsody No. 2.*

Why may we call a rhapsody a *transcription?* Why did Liszt choose the title *Rhapsody?*

175. In Bohemia. — Another division of the Austrian empire was Bohemia. Do you know what that section of the empire is called now? Just as in Hungary, so in Bohemia are many gypsies. But life is changing for the gypsies. Read the following news item:

Czechoslovakia Grants Civil Rights To Gypsies

PRAGUE, CZECHOSLOVAKIA, July 21. — (AP) — Emulating the recent example of Hungary and the earlier ones of Russia and England, the Czechoslovakian government today "granted" full civic rights and citizenship to all Gypsies.

When these measures are in force, tourists no longer will see the caravans of the Tzigany on the roads of Bohemia and Hungary. The picture of the strolling, gaily-clad violin players, walking to the strains of passionately wild melodies, will be replaced by groups of army recruits shuffling through the dust in heavy shoes.

For the "full civic rights and citizenship" bestowed upon the Gypsies means that more than 20,000 of them will be drafted into the army of Czechoslovakia. Like the Gypsies of Hungary, the wanderers of Bohemia will be required to abandon their roaming habits, find fixed abodes and adopt modern dress and customs.

Under the old Austrian empire, which included the present territory of Czechoslovakia, Gypsies were immune from military services, taxes and other obligations to the state.

Gypsies are only one element in the population of Bohemia. Like Poland, Bohemia is a country of ancient traditions of racial pride. The Czechoslovakians, as the people are now called, are a gifted people. Do you know what experiment in government they are now trying? Because Bohemia was subject so long to

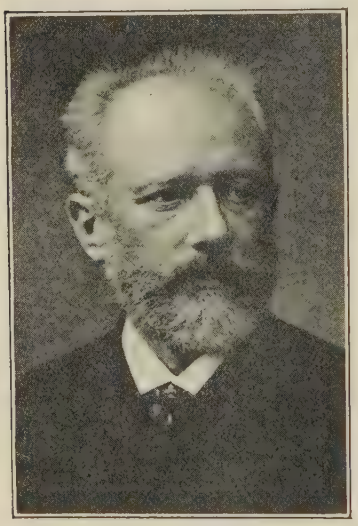
zantium, the Greek capital of his Eastern kingdom. The name of the city was changed thereafter to Constantinople in honor of the first Christian emperor of Rome. A later emperor caused many churches to be built in that city. The largest church was called the Church of St. Sophia. It was truly a magnificent building. Its interior was decorated with every art known to the Eastern people, who delight in rich effects. The service of the church was also elaborate. Ancient Eastern ideas of worship survived in the rich garments of the priests and the altar decorations.

When a Russian czar in the tenth century wished to adopt Christianity as the state religion of Russia, it was natural that he should ally himself with the Eastern or Greek Catholic Church. The czar sent his ambassadors to visit the church at Constantinople. They were dazzled by the richness of the service. The reports they brought back to the czar established the Greek Church in Russia.

In worship the Russians reach a peak of beauty through music that is a unique art among the people of the whole earth. No organ is used. Singers launch into the most beautiful harmonies of unaccompanied singing. Voices range from the deepest bass through the alto to the clearest tenor. Fortunately for the world, choirs of Russian singers have in recent years visited many cities outside Russia. Perhaps you have heard them give one of their remarkable programs of church, art, and folk songs. Fortunately, too, their songs have been recorded so that we may enjoy them at our pleasure. In no song is the art of Russian singers more clearly heard than in **Lord, Have Mercy* by Lyvoski (lĭ-vŏ̍′skė̆).

silenced by death or exile to Siberia. The sadness of exile has never been more piercingly expressed than in the little Russian folk song, *From Siberia* (page 82).

As you listen to the brief phrases of this little song with its refrain, "Lost home — that I love so well," you hear the tragedy of Russia. To be denied the sight of a loved home and friends is a hard punishment. Such punishment was the fate of many Russians who planned to liberate their country from misrule.



Petr Ilich Chaykovski

That Russians loved their country has often been proved. When Napoleon marched upon Moscow, the Russians set fire to the city rather than see it conquered. The zeal of Russians in that event has been preserved by Chaykovski[1] (chī-kôf′skĕ) in his concert music which he called **Overture — 1812*.

In this tremendously stirring music you will hear the Russian and the French national songs. The opening theme of the *Overture* is a hymn loved in Russia. It is sung by *bass* voices. That leads us to another most interesting story of music in Russia.

You recall that hundreds of years ago Constantine, the emperor of Rome, built a Christian church in By-

[1] You will find different spellings of this name because the Russian alphabet is different from ours. The Germans write Tschaikowsky, the French Tchaïkovsky.

zantium, the Greek capital of his Eastern kingdom. The name of the city was changed thereafter to Constantinople in honor of the first Christian emperor of Rome. A later emperor caused many churches to be built in that city. The largest church was called the Church of St. Sophia. It was truly a magnificent building. Its interior was decorated with every art known to the Eastern people, who delight in rich effects. The service of the church was also elaborate. Ancient Eastern ideas of worship survived in the rich garments of the priests and the altar decorations.

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This song is sung once a year in Russian churches. You hear the music rise and fall. The cross is raised and lowered at certain moments in the singing. Can you tell when? The power to increase and decrease tone in music is called *dynamics*. *Lord, Have Mercy* is a remarkable example of dynamics. Do you understand why?

Not only in city churches and on concert stages is Russian music heard. Here is a word-picture of a scene often enacted in Russia, which shows how deeply music is rooted in Russian life.

> I think of a village churchyard, where, on a Sunday morning at the end of August, I sat in the cool fragrant grass and listened to the singing.... Around me the white birches softly rustled in the breeze, and all about on the tombs and mounds sat groups of country people, motionless and very still.... With a yearning tragic beauty, through the windows of the church, came the chant of the choir within.[1]

You remember that story-telling through dancing, or the ballet, was from early days a favorite amusement of the French. The Russians, too, love that kind of story-telling. The ballets of the Russians are rooted in the native character of Russia. Vigor, originality, rich imagination, gayety, and sadness are characteristics of the Russian ballets.

Chaykovski was commissioned by the czar to write a ballet. Chaykovski in a happy mood chose a pretty fairy tale of a children's Christmas party. Anything may happen in a fairy tale. Chaykovski called his ballet * *Nutcracker Suite*.

Suppose you find what happened at the Christmas party. Then you will understand the variety of music

[1] From Ernest Poole's *Dark People*, by permission of TheMacmillan Company.

Chaykovski used to tell the story. The ballet is in three parts:

I. Overture Miniature
II. Characteristic Dances
  1. March
  2. Dance of the Sugar Plum Fairy
  3. Russian Dance
  4. Arab Dance
  5. Chinese Dance
  6. Dance of the Flutes
III. Waltz of the Flowers

As you listen to the series of episodes, your imagination can easily picture the scenes called up by the titles and the music. Why did Chaykovski call the overture a *Miniature?* Why is the music of the march so light and delicate? Which of the dances do you like best? Can you recognize the measure of each one? Can you recognize major and minor modes? Which dances have Eastern coloring?

Watch the better class of magazines for illustrations of the *Nutcracker Suite* by recording companies. The pictures are in color and will be good material for your notebook.

5. Vigor of Three Purposes

177. How They Live in Modern Music. — The three purposes of making music an expression of poetic feeling and charm, a story in tone, or a record in tone of nationalism, are still active in the creation of beautiful music.

When new-found freedom seems in danger of swinging too far, the restraining influence of conservatism brings the rebound. Johannes Brahms (bräms), who was a youth in Germany when Liszt and Schumann were leaders in the musical world, was just such a restraining influence for modern music. Brahms was kin in spirit to Bach. His mastery of music was like that of Bee-

thoven. In the excitement of new liberties and new forms in musical art, Brahms quietly recalled to the public mind that nobility of thought and beauty of form are essential to great music.

Brahms was not always serious. One of his pleasures was the music of the Hungarian gypsy. To an intimate friend who was spending the winter in Nice, he sent a collection of gypsy dances which he had either written himself or collected from the gypsies. Soon he had this reply: "The more I play the gypsy airs, the more I love them. . . . They are so gloriously alive — rushing, throbbing, stamping along, then settling down to a smooth, gentle flow." You too will enjoy the gypsy airs as you hear them in * *Hungarian Dances.*

JOHANNES BRAHMS

The extremes in musical freedom which Brahms did not approve have been championed by his countryman, Richard Strauss. In his ideas of what is suitable for expression in music Strauss is as great a revolutionist in our day as was Beethoven in his day. He makes music express ugliness as readily as beauty. Nothing is too ugly, too grotesque, too ridiculous, for his music. A master of instruments, Strauss makes his orchestra speak a strange and various language. That he is a good story-teller and enjoys a laugh is evident in his symphonic poem, *Till Eulenspiegel's Merry Pranks.*

Till is the sorry hero of an old German fairy tale. As a traveling tinker he passes among the village folk to play practical jokes which only provoke and disturb housewives and farmers. From mischief to mischief he goes on his careless, laughing, heartless way, only to be hanged at last for his misdeeds. Strauss ends his story as he began it with the theme of "Once upon a time," as all fairy stories should begin. Can you identify the themes that belong to Till? How does the story remind you of *Peer Gynt?* Which use of the orchestra is more realistic, that of Strauss or that of Grieg? Which gives you more pleasure?

Richard Strauss

Modern musicians follow their own ideas to a much greater extent than was ever the custom in other days. While Strauss in Germany wrote extreme program music, Debussy (dē-bü′sē′) in France made music express poetic feeling in the most delicate and unusual fashion. Both were equally free to follow personal ideas. Debussy never crowded his music with tone color. One simply feels the effect of his music as one does sunlight, or a calm afternoon in summer. Musicians have been keenly interested in Debussy's use of the old Greek scales and in his orchestral combinations. But to the listener, the point of interest is in the effect of the music.

Perhaps you will enjoy his little tone picture called **Reflections in the Water*. It does not need to be analyzed; it is enough to enjoy it.

Since the death of Debussy in 1918, his tradition has been carried on largely by Ravel (rȧ′vĕl′), who lives not far from Paris. You will be delighted with Ravel's **Mother Goose Suite.*

International Newsreel

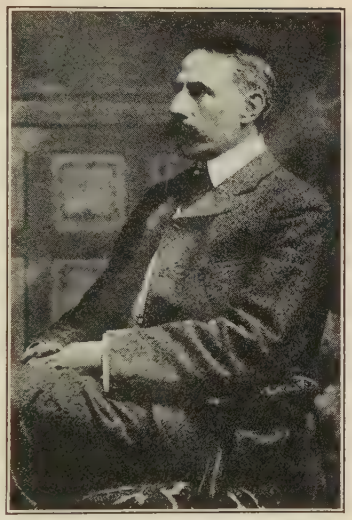
MAURICE RAVEL

In five little tone poems Ravel depicts scenes from Sleeping Beauty, Hop o' My Thumb, Empress of the Pagodas, Conversations of Beauty and the Beast, and The Fairy Garden. His orchestrations are as good as magic for re-creating fairy-tale folk.

Stravinski in Russia, like Strauss in Germany and Ravel in France, represents the extreme modernistic fashion in music. When in 1910 the Imperial Russian Ballet visited for the first time the principal cities of Europe, the world of music lovers was at once astounded and thrilled at the barbaric beauty of the ballet. On their program appeared * *The Fire Bird* (L'oiseau de feu) by Stravinski.

You may not have seen *The Fire Bird* as a ballet. But you can enjoy the story as it is now arranged in a suite for the orchestra. The story is a Russian fairy tale with all the elements that make a fairy tale so delightful. Before you listen to the suite

have a member of your class tell the story of *The Fire Bird.*



EDWARD ELGAR

You remember that many, many years ago Purcell said, "Music is yet a froward child, which gives hopes of what it may be hereafter in England, when the masters of it shall have found encouragement." Purcell's faith in English music is fulfilled to-day in England's modern musicians, Sir Edward Elgar and Sir Edward German. You will enjoy hearing old English dances revived by German in his **Nell Gwyn Suite.*

Something to Read

The story of Sir Edward Elgar's boyhood and the musical influences that helped to develop his gift for music-making are told charmingly by Mr. Percy Scholes in his *The First Book of Great Musicians.* Because Mr. Scholes is an Englishman and a friend of Sir Edward Elgar, his account of Elgar will be of unusual interest to you.

That Elgar knows well how to voice the strong pride of Englishmen in their native country is beautifully demonstrated in **Pomp and Circumstance,* the march composed by Elgar in honor of the coronation of King Edward VII.

The liberation of nationalities begun in the nineteenth century received vigorous advancement in the outcome of the World War. The right to a free national life was one of the burning questions of the peace conference at Versailles. We have fresh evidence to-day of the determination of peoples to maintain their national existence. The map of Europe to-day reveals many countries recently admitted to the ranks of sovereign nations. Nationalism is at once one of the beauties and one of the dangers of our world. It is dangerous when it forgets the rights of other nations; when it seeks to develop one nation at the expense of another. It is beautiful when it remembers the rights of others; when it makes the entire world a more gracious world by an example of good government, worthy living, and a fine contribution of native literature, art, and music.

JEAN SIBELIUS

That music is still a moving expression of nationalism is strikingly evident in * *Finlandia — A Tone Poem for Orchestra* by Sibelius (sĭ-bā′lĭ-o͝os). Finland is one of the recent countries in northeastern Europe to emerge into national unity. For generations Finland was subject to the rule of Sweden and of Russia. But the hope of independence was never lost by the hardy Finns.

IMATRA RAPIDS, FINLAND

Ewing Galloway

The sturdiness of Finnish people has been newly demonstrated by their prowess as athletes.

The story of Finland is told in their epic poem, *Kalevala* (kä′lā-vä′lä), "From the Land of Kaleva," the giant ancestor of Finnish heroes.

> Many runes the cold has taught me,
> Many lays the rain has brought me,
> Other songs the winds have sung me:
> Many birds from many forests
> Oft have sung me lays of concord;
> Waves of sea and ocean billows,
> Music from the many waters,
> Music from the whole creation,
> Oft have been my guide and master.

Such is the spirit of Finland that Sibelius strikes again in his "harp of magic." In the music of *Finlandia* he

tells the story of his country, the story of people made strong through their struggles with nature. We who know little of that far-off northern land are drawn near to our hardy brothers of the north through such music as *Finlandia*.

Read *The Wedding Feast* (from *Kalevala*) in *In the Light of Myth* by Baker. Try to discover how *Kalevala* helped Longfellow to write *Hiawatha*.

6. How Three Purposes Harmonize

178. Blending. — You have probably discovered for yourself that the three purposes of music without words often meet in a single composition. Recall those purposes. Name a composition that is clearly (1) an expression of poetic feeling; (2) descriptive or narrative; (3) an expression of national feeling. Recall another composition to which you listened in this chapter in which you found all three purposes. In *Overture* to *A Midsummer Night's Dream* which two purposes did Mendelssohn combine? Which do you think is the dominant or chief purpose?

Like Turner's use of colors, music often blends the purposes of poetic feeling, program music, and national feeling into a beautiful whole. One of the three purposes may appear to be uppermost in the composer's mind. To decide which purpose is uppermost is a recognition that grows with your own increased imagination and your acquaintance with music.

179. Recognizing Purposes. — In this chapter you have heard many beautiful examples of music that express one or more of the three purposes of poetic feeling, program music, and nationalism. To test

your recognition of those purposes give yourself a general review of the music in this chapter. Test for two points: recognition of *title* and recognition of *purpose*. In selecting the latter, choose what you think is the dominant purpose.

SCORE CARD FOR RECOGNITION OF TITLES AND PURPOSES

Title — T. Poetic Feeling — Po. F. Program Music — Pro. M. Nationalism — Nat'l.

	First Trial		Second Trial		Third Trial		Perfect Scores
	T.	Po. F.	T.	Pro. M.	T.	Nat'l.	
1							
2							
3							
4							
5							
6							

Ask your teacher to select any six selections of music from the chapter. Listen carefully. Check in the column that indicates your decision. Use the following abbreviations for titles: Berceuse — Ber. Barcarolle — Bar. Polonaise — Pol. Rhapsody — Rp. Make your own abbreviations for other titles as you may need them. By careful listening try to make your number of perfect scores reasonably high.

Test also your recognition of composers.

DISCUSSION SENTENCES

1. Romanticists used original themes and patterns for their music.

2. Music without words appeals to the imagination.

3. Titles are keys to the purpose of music.
4. Dynamics gives color as well as power to music.
5. It is the purpose of music to express poetic feeling or emotion.
6. It is the purpose of music to tell a story.
7. It is the purpose of music to express national feeling.
8. The above three purposes are often blended in music.

Thought Questions

1. How did the study of a painting by Turner help you to understand music without words?

2. A cadenza is an ornament. Upon what does its brilliance depend?

3. Was syncopation invented as an art of rhythm or discovered in folk music?

4. Were the purposes of the romanticists entirely new or the enlargement of old ideals? Review the music of other days with which you have become familiar to see what evidences you find of poetic feeling, program music, or nationalism. Make a record in your notebook of your findings.

5. What meanings does modern music give to the titles *concert overture, symphonic poem,* and *suite?*

Special Activities

1. If you are interested in drawing or painting make some original illustrations for the music of this chapter that has most strongly appealed to you.

2. Find poems that illustrate the titles of music in this chapter.

3. Give in costume the old English dances in the *Nell Gwyn Suite* by Sir Edward German.

4. This chapter gives many varieties of music. To aid your memory make a special study of the table on the opposite page.

My Musical Measure

1. Follow the procedure of previous chapters.

2. Do your best to make Special Activity 2 worth while. Keep a record of the poems you select.

POETIC FEELING

Title	Instrument	Composer	Nationality
Scenes from Childhood	Piano	Schumann	German
To Spring	Piano	Grieg	Norwegian
Prelude	Piano	Chopin	Polish-French
Nocturne	Piano	Chopin	Polish-French
Caprice	Violin	Paganini	Italian
Berceuse	Piano	Grieg	Norwegian
La Gondoliera	Piano	Liszt	Hungarian
Midsummer Night's Dream	Orchestra	Mendelssohn	German-Jew
Unfinished Symphony	Orchestra	Schubert	German
Reflections on the Water	Piano	Debussy	French

PROGRAM MUSIC

The Swan	Cello	Saint-Saëns	French
Peer Gynt	Orchestra	Grieg	Norwegian
Nutcracker Suite	Orchestra	Chaykovski	Russian
Mother Goose Suite	Orchestra	Ravel	French
Till Eulenspiegel's Merry Pranks	Orchestra	Strauss	German
The Fire Bird	Orchestra	Stravinski	Russian

NATIONALISM

Ballade	Piano	Chopin	Polish-French
Polonaise	Piano	Chopin	Polish-French
Mazurka	Piano	Chopin	Polish-French
Hungarian Rhapsody	Piano	Liszt	Hungarian
Overture — 1812	Orchestra	Chaykovski	Russian
Slavonic Dances	Orchestra	Dvořák	Bohemian
Hungarian Dances	Orchestra	Brahms	German
Nell Gwyn Suite	Orchestra	German	English
Pomp and Circumstance	Orchestra	Elgar	English
Finlandia	Orchestra	Sibelius	Finnish

CHAPTER XVI

A UNION OF ARTS

Sings the long epic of the world.
— Richard Le Gallienne.

You have heard the music of songs and instruments of the romanticists. You know why and how romantic music grew out of the lives of people stirred by vigorous thoughts and fine feelings. In this chapter you will hear how Richard Wagner and his fellow-musicians achieved a wonderful union of songs and instruments in modern opera.

Do you know:

1. Who Richard Wagner was?
2. Why Wagner thought arts should share equally in an opera?
3. What arts Wagner united to make an opera?
4. Why Wagner's ideals are still active?

Music drama as Wagner, Humperdinck, and Verdi achieved it is the culmination of the romantic era in opera.

Tool Words

epic	*Lohengrin*	Rimski-Korsakov
music drama	*Nibelungenlied*	Verdi
prelude	*Ring of the Nibelung*	Humperdinck
leitmotif	Bayreuth	

1. Ambitions

180. In the Thick of the Fight. — Wagner was a friend of Liszt and other musicians of the times, but Wagner had ambitions for music beyond the ideals of his brother-poets and musicians. Just what his ideas

were and the conflicts they caused read like the story of a hero and his many exploits, for Wagner refused to accept defeat.

From his youth Wagner delighted in reading the heroic myths of Greek gods and goddesses. He read the story of Rome. He read the rousing tales of England in Shakespeare's time. He listened with a quickened ear to the music of Beethoven and Weber. The racing blood of a liberal and a nationalist was stirring in his veins. He was acquainted with the stage and stage folk, for his stepfather was an actor. These were lasting impressions with Wagner.

Richard Wagner

Wagner began his work when he was a very young man. From the beginning his music showed the force of such original ideas that he was constantly seeking new positions. Theater managers and audiences did not relish too many daring ideas. Wagner lived in several German cities. He traveled to Paris and to Russia, hoping to get a hearing. Having poor success, he came back to Germany. But his lack of success in no way lessened his ambition and his work.

Wagner did nothing by halves. In the political upheavals that shook Germany in 1848, Wagner openly took sides with the liberals. He was in the thick of the

fight. He was exiled from Germany for his free expression of his views. On his way out of Germany he saw his friend Liszt at Weimar. Liszt was a faithful friend. He not only helped Wagner to escape but encouraged Wagner in his work.

Wagner traveled to Switzerland, that haven of liberty for liberal ideas. In all his troubled days of exile and failure Wagner had worked faithfully at his dream of a new kind of opera. From Switzerland he sent to Liszt in Weimar his completed opera, *Lohengrin* (lō′ĕn-grĭn).

2. What "Lohengrin" Revealed

181. The Celebration at Weimar. — The birthday of Goethe was to be honored at Weimar with a great celebration. Notable men and women came from distant cities to share in the event. Liszt was one of those in charge of the celebration program. Liszt was so sure of the value of the opera that Wagner had just sent him that he resolved to present it to the great centennial audience. In no other way could the fame of Wagner have spread so quickly. The audience was quick to discern that the opera was a work of originality and genius.

182. Hearing *Lohengrin*. — The story of *Lohengrin* was not new. Like a true romanticist, Wagner had turned to the Middle Ages for a story. He chose a story told by the minnesingers of a knight of mystery, Lohengrin. Elsa, a noble maiden of Brabant, had dreamed that a mysterious knight would come in a boat drawn by a swan to rescue her from the false charge of having killed her brother. Who Lohengrin was, how

he saves Elsa, how they are happily married, and then by what means Elsa loses Lohengrin, is a story you will want to learn for yourself. Add to your story this music of the opera:

** Prelude* ** Swan Song*
** Elsa's Dream* ** Bridal Chorus*
** Lohengrin's Narrative*

183. Wagner's Ideals. — In *Lohengrin* Wagner boldly set forth his ideals. First of all he discarded the word *opera*. He chose instead the phrase *music drama*. He believed that the music drama was a union of music and story of equal value, each doing its part to create a perfect play of words and tones.

Wagner believed that the music drama should be a heroic story told in noble poetry. Wagner wrote the poetry as well as the music of his music dramas. He believed that the scenery should be a vital part of the story. He believed that the singers should be good actors as well. He believed that the music should actually picture the true character of each person in the story. He made his music represent nature as well as persons.

He used a musical phrase to describe a character or an idea. This phrase he called a *leitmotif* (līt'mô-tēf'). It is like a key that unlocks the door to understanding. For instance, in *Lohengrin*, Elsa is represented by a motif played by the wood winds. Can you tell what instruments play the Lohengrin motif? Instead of an overture Wagner wrote a prelude to each act. The prelude is a tonal picture of the story to come. The prelude to the first act of *Lohengrin* describes the descent of angels bearing the Holy Grail. Can you tell why? Can you tell what motif is heard in the prelude?

Such ideals sound very reasonable. But it was many years before people understood them. People missed that which they were accustomed to hear in the opera, the overture, the arias, and the ensembles to ring down the curtain. They missed the old melodious singing. In the music drama the singing is more often like dramatic speech than like melody. Wagner's themes were of gods and heroes. They required heroic song.

3. Reviving the Legends of Gods and Men

184. A National Epic. — No single legend suited the sweep of Wagner's nationalism. He planned to write a music drama that should tell the whole story of Northern mythology. That was a tremendous plan, but Wagner was equal to it in energy and in genius.

Siegfried and Kriemhild

He chose the vast story of the *Nibelungenlied* (nē′bē-lo͝ong′ĕn-lēt′), that ancient epic poem of Germany that tells the story of gods and men. You are already familiar with the characters and events of the legends of that mythology. (Review Chapter III.) Wagner's first great task was to organize the legends. Instead of one music drama as he first planned, he found enough material for four music dramas. He called the four music dramas *The Ring of the Nibelung*. You recall

that the ring forged from the stolen gold of the river Rhine was the cause of the conflicts between gods and men and the final defeat of the gods. Wagner tells the full story in the four music dramas: *The Rhinegold*, *The Valkyrie*, *Siegfried*, and *The Twilight of the Gods*.

ENGLISH HORN, A FORM OF THE OBOE

The horn shown here was made to order for Wagner, one of the first composers to use this instrument, and was used in the first performance of his *Tristan and Isolde*.

4. Building His Own Playhouse

185. A Change in Fortune. — No ordinary theater could produce *The Ring of the Nibelung* as Wagner wished his music dramas presented. His story called for tremendous effects. He wanted his orchestra hidden so the music of instruments and voices should blend. Fortunately a change in his fortunes enabled Wagner to build just such a theater as his ideas demanded. The king of Bavaria became a champion of Wagner and called him back to live in Germany. With the friendship of the king and the aid of many friends who rallied to his cause, Wagner began the construction of his *Festival Playhouse* in the little city of Bayreuth (bī′roit′).

A strong evidence of the energy of Wagner's character was the manner in which he overcame all difficulties in building his playhouse. Often the funds were low. The king dared not give as freely as he desired. But Wagner never gave up. Shares were sold, concerts were given, and Wagner societies formed to complete

the building. At last the theater was finished. Wagner had fulfilled his dreams of the union of arts in the creation of the music drama and the Festival Playhouse.

You may know some one who has visited the Bayreuth Festival. An account of the visit would be interesting to the class.

5. Listening to "The Ring"

186. High Points of Interest. — If your interest has been aroused by Wagner's revival of legendary tales of gods and men, you will want to hear the music with which he told the stories. A wise plan for a classroom program is to build your program from the high points of interest in each of the four music dramas. Proceed as you have in other programs by assigning definite story-telling to members of the class. Be sure that the stories are to the point. Be sure also that the stories make a connected narrative and that each one leads up to the high point of interest in the music selections. Here are the selections around which an entire program may be built:

The Rhinegold: * Entrance of the Gods into Valhalla
The Valkyrie: * Ride of the Valkyries
* Magic Fire Music
Siegfried: * Siegfried Forges the Broken Sword
* The Forest Bird Warns Siegfried
* Siegfried's Ascent to the Valkyrie Rock
The Twilight of the Gods: * Siegfried's Journey to the Rhine
* Siegfried's Funeral March
* Closing Scene

6. How Ideals Live

187. From One Man to Another. — Wagner's ideals were not entirely new. He profited by the work of all

those who had lived before him. It was the experiments of Haydn and the genius of Beethoven in developing the orchestra that put a great instrument into Wagner's hands. And it was the far-away ideals of the men of Florence who first wrote operas that suggested to him the union of music and poetry to make a new art. It was the sincerity of Gluck and the romanticism of Weber that cleared the way for him. Wagner completed the best ideas of those who preceded him.

Giuseppe Verdi

Wagner's ideals passed into the making of music of his own and of future times. Many arguments were set forth for and against the music drama. But arguments encourage fresh thoughts. Whether they agreed or disagreed, musicians' ideas were strengthened and enriched by the daring experiments of Wagner.

No music was further removed from the music drama than the Italian opera. Yet Verdi (vâr'dē), the chief of Italian musicians, profited by the ideals of Wagner. In his early operas Verdi carried on the Italian tradition of melody. He never forgot the beauty of melody, but in his last operas, though he never imitated Wagner, he added to melody the power of rich harmonies from his orchestra. It was Wagner who had

revealed such uses of the orchestra. To illustrate the growth of Verdi's ideas listen to the following music:

* *Anvil Chorus* from *Il Trovatore*
* *Triumphal March* from *Aïda*

Which of the two selections shows greater power?

Fairy tales and mythology are close kin. That Wagner's ideals might include fairy tales as well as gods and heroes was charmingly proved by his countryman, Humperdinck (hŏŏm′pĕr-dĭŋk), in the opera *Hansel and Gretel*. You could have no more delightful union of story and music than this fairy-tale opera to remind you of new days and new ways in music.

ENGELBERT HUMPERDINCK

Select your best story-teller to tell the story of *Hansel and Gretel*. Use the music to complete the story.

* *Prelude*
* *Susy, Little Susy*
* *I Am the Sleep Fairy*
* *Witch's Ride*

In no country was the liberation of opera from the Italian tradition felt more decisively than in Russia. Through the leadership of Mikhail Glinka, a group of young Russian nationalists established the modern school of Russian music with opera based on Russian folklore as one of their artistic ideals. You have heard the Russian fairy tale interpreted through the ballet.

As keys to two of the most interesting of Russian folk operas the following selections are suggested: **Song of the Viking Guest* from *Sadko* and **Song of the Shepherd Lehl* from *Snow Maiden*. Rimski-Korsakov (rĭm′skĭ-kôr′sà-kôf) is the composer of both operas. Arrange a story-telling hour from *Sadko* and from the *Snow Maiden* before you listen to the songs from the operas.

Discussion Sentences

1. Epic poetry is a story of heroes.
2. A music drama unites the arts of poetry, painting, acting, and music.
3. A leitmotif is a tone-key to people and objects and ideas in a music drama.
4. The roots of German nationalism are in the *Nibelungenlied.*
5. Wagner met with many conflicts because his ideas were new.
6. Wagner triumphed in the end because people understood his ideas.

Thought Questions

1. Why do new ideas cause arguments?
2. Why may an argument be very helpful?
3. What stories of the Holy Grail do you know?
4. How was Wagner helped by other people's ideas?
5. What good came of Wagner's ideals?

Special Activities

1. Make a special study of the leitmotif in the following: **Prelude* to *Lohengrin*, **Ride of the Valkyries*, **Magic Fire Music*, **Siegfried's Journey to the Rhine.* A good pianist can be of great help to you by selecting the leitmotif from the scores of the operas and playing them until you are able to recognize them. If you have a chance to hear the music dramas on the stage, your pleasure will be greatly increased if you know the leitmotifs.

2. Just as Wagner was moved by strong feelings of nationalism, Verdi too lived through stirring days in Italy. Ask a member of

your class to tell the story of "Garibaldi and the Red Shirts." Add to the story-telling *Garibaldi's Hymn* — Italian patriotic air.

Books to Read

The Story of Siegfried, James Baldwin
Tales from Wagner, Chapin

My Musical Measure

1. Follow the procedure of previous chapters.
2. Prepare and mark a Score Card of your recognitions of the leitmotifs in Special Activity 1.

PART VI — THE VOICE OF AMERICA

CHAPTER XVII

VARIED CAROLS

Two Voices are there; one is of the sea;
One of the mountains; each a mighty Voice,
In both from age to age thou didst rejoice,
They were thy chosen music, Liberty!
— *Wordsworth.*

Your journey has taken you through " the long epic of the world " as music has told the story of people. You come now to your own America. We are still a young nation but our backgrounds are old because we spring from the races of the old world. How those backgrounds, transferred to a new land with new purposes, have created a new race is the great history of America. In this chapter you will hear music created by our origins and our purposes and ideals.

Do you know:

1. Why and how America was settled?
2. What interests first engage a young nation?
3. Why the native music of the United States differs from that of other countries in America?
4. Do you know what the weak points in our music life are?
5. Do you know what the strong points in our music life are?

Native music of Indians, Negroes, and pioneers; the rapid development of musical taste; the warm support of musicians and musical organizations; the phonograph and radio; school music; and the promise of creative genius in Americans are the striking evidences of the strong love of music in American people.

Tool Words

tribal ceremonies
primitive
original
reflective
unison
unlearned art
harmony
communal
spirituals
range
power
resonance
reel
ballad
tradition
dissonance
phonograph
audition
National High School Orchestra
carillon
carilloneur

1. Building a Home

188. Courageous Labor. — "Music is a house not built with hands." If our country has as yet a small amount of great original music, it is largely because our country has been busy building with hands. We think with pride of the labor of our forefathers and mothers who built with their hands a home in the new world. Once they had fixed their hearts on a home in America no dangers, no hardships, were too great for their courage.

The secret of their courageous labor was their purpose in coming to America. That purpose was to make a fresh experiment in democracy.

Early explorations and settlements were made by the French, the Dutch, the Spanish, and the British. In Canada the stamp of France made a permanent impression. In Mexico and South America the civilization of Spain prevailed. In that part of America which became the United States certain localities still show French or Dutch influences, but the roots of our nationalism are British. Our laws and customs spring from England. In the fresh soil of a new world those laws and customs have become thoroughly American. But the same ideal of democracy that gave England

the Magna Carta and the Bill of Rights gave the United States our Constitution based on the rights to "life, liberty, and the pursuit of happiness."

Do you know through what struggles the English won their Magna Carta and their Bill of Rights? To know that story will increase your admiration and respect for your own Constitution.

The purpose of making a fresh experiment in democracy took different shapes among different groups and in different sections of our country.

189. In New England. — The Puritans settled New England. They were a people many of whom had lived in towns and cities in the mother country. The coast upon which they landed was bleak and rugged. Naturally the little company of brave travelers held together. Their settlements grew into the townships to which they were accustomed. Together they could bear one another company against the loneliness and dangers of a strange country. Together they went faithfully to the meeting-house. The church was the center of interest in a New England township, for the purpose of the Puritans in coming to America was to find a place where they could live according to their religious ideals.

190. In the South. — British of all sorts settled in the South: adventurers, commoners, gentlemen. The country on which they happened was far different from the north Atlantic seaboard. They found a country of fine rivers, fertile land, and mild climate. So fortunate a situation appealed to the English ideal of country life, and landowning became from the first the leading ambition and occupation of the Southern colonists. Such a life exactly suited the purposes of the mixture of

English, Scotch, and Irish people who settled in the South, who had come to America for individual reasons. A large degree of liberty existed in plantation ownership.

Whether in North or in South, in town or in country, the settlers bore the racial character of England, modified by their individual groups and occupations.

2. Native Music

191. What the Colonists Found. — We know that the music of all peoples comes by slow growth from the roots of folk music. The colonists probably attached no importance to the music of the folk whom they found in America, the Indians. Too wide a chasm separated the white man and the Indian for any such understanding. Fears, hatreds, and wars were the chief business between the two races.

In our own day, men and women have begun to study and to collect the music of the Indians. Much of the real life of the Indians has been revealed through their music. Tribal ceremonies are celebrated by means of music. The source of Indian music is nature. The songs, the legends, the traditions " so wild and wayward " are found

> In the bird's-nests of the forest,
> In the lodges of the beaver,
> In the hoof-prints of the bison,
> In the eyry of the eagle!
> Round about the Indian village
> Spread the meadows and the corn-fields,
> And beyond them stood the forest,
> Stood the groves of singing pine-trees,
> Green in Summer, white in Winter,
> Ever sighing, ever singing.

Research into Indian music has made their primitive art known to us in two ways: in its original forms, and as the inspiration for music that reflects the spirit of Indian music. Both are worthy of a hearing.

CEREMONIAL DANCE OF PUEBLO INDIANS *Ewing Galloway*

Records have been made of the ceremonial music of Indian tribes. Typical of that kind of original Indian music are

* *Chant of the Snake Dance*
* *Chant of the Eagle Dance*
* *Tribal Prayer*
* *Mohawk Lullaby*

These records were made by the Hopi, Omaha, and Mohawk tribes. Is the music in harmony or in unison? Upon what does it depend largely for variety? For what ceremonies is music used by Indians?

SOMETHING TO READ

A delightful book for you to read is *Indians of the Enchanted Desert* by Leo Crane. This quotation will serve to introduce you to the book: An old Indian says of his tribal music: "We have looked

at them both, O Father. There may be something wrong with the Indian's drum dance, but — I do not like the white man's fiddle dance."

One of the first American musicians to utilize the spirit of Indian music in an imaginative way was Edward MacDowell. Two recent American musicians who have made extensive research into Indian music are Cadman and Lieurance. Here are examples of music created from Indian sources:

International Newsreel

CHARLES WAKEFIELD CADMAN

* *From an Indian Lodge,* MacDowell
* *From the Land of the Sky Blue Water,* Cadman
* *By the Weeping Waters,* Lieurance

What emotions expressed by the music do you feel? Do you hear any peculiarities of melody or of rhythm? Which of the selections is highly imaginative? Which of the selections are poetic versions of folk music? What traits of Indian character does the music reveal?

An interesting study for you would be to find how Cadman and Lieurance made their investigations into Indian music.

192. What the Colonists Imported. — When the colonists bought their first slaves, they were following a custom old among men. Slavery has caused many contests, but it was to be fought out once more on American soil. The Negro has been a tragic figure in the life of America and yet he is profiting through his

share in American life. In his dark hands the Negro offers to America a gift of music that is truly great.

If you know the music of the Negro only from the vaudeville stage or the comic song, you know only a caricature of the real music of that race. Genuine Negro music shows two influences: the shadowy memory of life in Africa and the life in America. The result is a music rich in savage color, in flashes of humor, and in a great sadness. No more remarkable or genuinely original folk music exists than that of the Negro. It is an unlearned art. Unlike other primitive music, it is built upon harmony. Wherever two or more Negroes are gathered together, their song falls into the strangest and richest harmonies of minor keys. Only a master musician could consciously create such harmonies as the most ignorant of that race sings with unstudied beauty.

The Negro sings of a bright far-off heaven where "all God's chill'n got shoes." We may smile as we read those quaint words, but when we hear them sung, we do not smile. We share the sadness and the hope of the singers.

The religious songs, or spirituals, as well as the work songs, of the Negroes are *communal* songs. Wherever a group of Negroes is at work or at worship, a song is sure to come. A leader begins to sing. His voice rings out an invitation to his fellows to join the singing. The theme is likely to be entirely original with the leader, but the group takes up the song. Harmony is added to harmony until the song is complete. The song is vivid through the perfect union of words and tune and the tone quality of the Negro's voice. Not only has his voice range and power but it has a

rich resonance. Because of its rich harmonies and resonance, Negro group singing needs no accompaniment of instruments. Sometimes the Negro is tempted to imitate the style of singing natural to the white man. Immediately his song is flat and colorless. It is when he keeps his own racial quality that his song is full of meaning.

Negro schools, such as Fisk University and Tuskegee Institute, have performed a notable service to the cause of American folk music by having many of the spirituals recorded. Each spiritual has its own rich flavor. Those you may especially enjoy are * *Good News* and * *Live a-Humble* by the Tuskegee Quartet, * *River of Jordan* and * *Couldn't Hear Nobody Pray* by the Fisk Quartet.

Negro music is sincere. Its great beauty as an art form is heard in the transcriptions for instruments. The Flonzaley (flŏn-zä′lĭ) Quartet, whose standards are unexcelled, affords a beautiful example of such use of Negro music in

** Deep River* ** Go Down Moses*
** Swing Low, Sweet Chariot*

193. What the Colonists Brought with Them. — The Puritans too often believed that music was a useless and harmful amusement. They failed to understand its ennobling character. In the early days of the New England colonies psalm-singing was the only note of music heard.

In the South, on the other hand, music was regarded as the happiest of diversions. Many a fine piano was imported for the parlors of Southern houses. Much beautifully printed music from foreign publishers was

bought. But it was largely music of a light and sentimental kind, for music was looked upon generally by the wealthy land owners as an accomplishment suitable only to young ladies of fashion.

But aside from the Puritans with their psalms and the Southerners with their fashionable music, there

The Music Room at Mt. Vernon

The flute on the harpsichord belonged to George Washington.

was another kind of native music in the colonies. The old folk songs and dance tunes of England and Scotland crossed the ocean with the many plain, honest folk who made new homes in the mountains and country districts of our country. Descendants of those early settlers still live in the same localities where their fathers settled. They are small landowners or renters. They soften the hardships of poverty with the natural pleasures of homespun music. The South is the home

of great numbers of people of Scotch-Irish and English descent. It is there that such folk music is heard in its original forms. It falls into three types: worship, dance, and ballad.

194. Worship. — Piety as well as friendly instincts is satisfied by the plain country people in "all-day singings." On the day appointed for the "singing" families for miles about gather at the courthouse or at a country church. Leaders are appointed to lead the singing. Everybody sings. At noon the women spread the dinners. After dinner, which is enlivened with talk of crops and jovial exchanges of country wit, the singing is resumed. No sermon is preached. Singing old-time songs of worship satisfies a simple, kindly folk. "All-day singing" as it exists in country districts of the South is a genuine folk custom.

195. Country Dances. — The same folk who enjoy "all-day singing" listen with pleasure to the fiddler. The tunes he plays are tunes brought long ago from across the sea. The fiddler knows nothing of learned music. He plays "by ear," which means that he plays by tradition. Tunes are preserved from one generation to another. Some of the tunes are as Irish, or Scotch, or English to-day as the day the first fiddler landed on American shores. Other tunes have grown out of local environment. All of them have the rhythms and simple gayety of British folk dances. A bare, meager country house can be changed as if by magic to a village green of long ago by the dancers to the tunes of the fiddler.

How delightfully folk tunes may be transformed into art music is heard in Percy Grainger's use of folk

tunes. Listen first to folk-dance tunes played in their original form. Then listen to tunes of the same character as Mr. Grainger has developed them.

Originals: * *Cumberland Gap* * *Sourwood Mountain*
* *Stack of Barley* * *Geese in the Bog*

These dances are reels and jigs. Do you know the origin of the reel? of the jig? Which of the four tunes are of American origin? Do reels and jigs have the same measure?

Now listen to Mr. Grainger's use of folk tunes:

* *Molly on the Shore* * *Turkey in the Straw* (arr. by Guion)
* *Country Gardens* * *Shepherd's Hey*

In Mr. Grainger's selections are Irish, American, and English folk tunes. What similar qualities do they have? Do you think Mr. Grainger *enjoyed* his use of the tunes? Why? In what kind of humor does the music put *you?*

196. Ballads. — Singing ballads is an ancient custom in Great Britain. Country people of the mountains and small farms of the South still sing the ballads of their British forefathers.

Interesting collections of ballads have been made in the South. Comparisons with similar collections made in England and in Scotland show that the old ballads survive in America. They have been preserved by tradition, not by books. From one generation to the next the songs pass. In country places where neither books nor notes are known, these old songs are a treasure of folk music.

A ballad so old that its origin is misty and uncertain is *Barbara Allen.* It is sung to-day in certain sections with the same feeling that Pepys felt in 1666 when he praised the "little Scotch song of Barbary Allen." Goldsmith a hundred years later said, "The music of

the finest singer is dissonance to what I felt when our old dairy-maid sung me into tears with *The Cruelty of Barbara Allen.*" [1]

A Search for Ballads

You may live in a locality where ballads are sung. If so, your school might undertake to make a collection of native music. Write to the Bureau of Education at Washington for the bulletin of English and Scotch ballads. Compare your findings with the list in the bulletin. Compare your findings also with collections of mountain tunes made by Cecil Sharp, Reed Smith (South Carolina ballads), and Howard Brockway. You may present your collection to your State Department of Education or use it in your school program. It is an experiment worth trying.

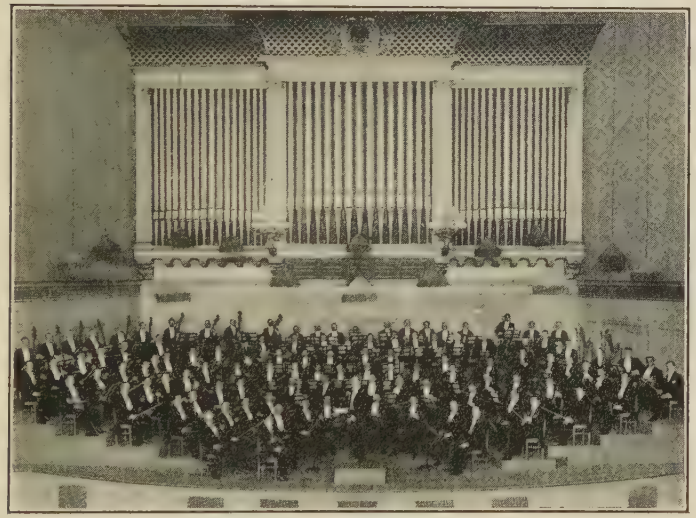
3. Cultural Growth in Music

197. Industrial Progress. — With invention of machinery and increased means of travel and transportation of goods, the United States grew rapidly into a nation of wealth. Population increased through further immigration from all parts of Europe. The West was opened by pioneers from the East and the South. Cities developed in all sections of the country.

198. Patrons of Art. — With the coming of wealth, cities in the United States began to develop their taste for music. Opera houses, academies of music, and concert halls were built to provide for operas and concerts. Church choirs, choral societies, and symphony

[1] Quoted from *Ballads Surviving in the United States* by C. Alphonso Smith in *The Musical Quarterly*, January, 1916.

orchestras were organized. Boston, New York, Philadelphia, Charleston, and New Orleans were outstanding cities in the cultivation of musical art societies and the support of operas and concerts. From the time that the people of the United States first had a dollar to spend on music until the present time, they have been liberal, often lavish, in their support of music.



The Boston Symphony Orchestra in Symphony Hall, Boston

You might find it of great interest to know something of the organization of musical art societies in our countries. In Boston the Handel and Haydn Society was organized in 1815. The name of the organization hints at the serious intention of the singers to become acquainted with oratorios. New Orleans was famous for its opera house, where a long season of French opera was enjoyed by the music-loving people of that charming city.

One of the most valuable contributions to the growth of musical knowledge and taste in our country has been made by the symphony orchestras. If you want to know just how our orchestras have grown and the tremendous effect they have had on American life, read *My Musical Life* by Walter Damrosch and *The American Orchestra and Theodore Thomas* by Russell.

International Newsreel

JENNY LIND

199. Welcoming the Foreign Musician.—Have you ever visited the famous aquarium in New York? In that old building within sight of the harbor, New York extended a welcome many years ago to one of the world's great singers, Jenny Lind of Sweden. She was as gracious as she was gifted and her beautiful singing stirred her great audiences to the highest enthusiasm. Just how popular was the singer from abroad is shown in a long-forgotten but very amusing song of the day. The song evidently originated in London, where Jenny Lind was equally popular. But it was sung with zest in America.

THE JENNY LIND MANIA

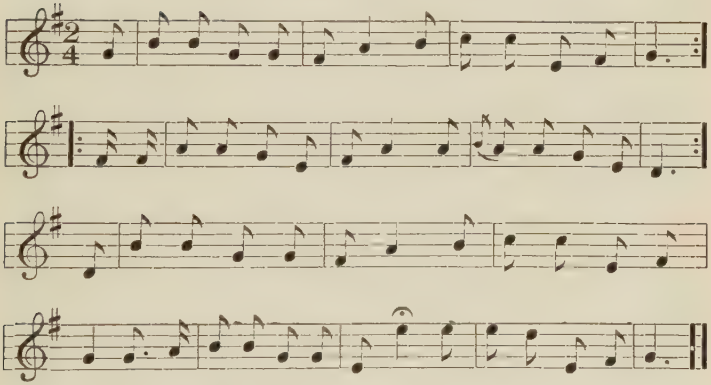
Of manias we've had many
And some have raised the wind,
But the tallest far of any,
Is that for Jenny Lind.

Causing quite a revolution,
To compliment her fame;
From a toothpick to an omnibus
All called by her name.

Chorus

O! manias we've had many,
And some have raised the wind,
But the tallest far of any
Is that for Jenny Lind.

THE JENNY LIND MANIA



200. Extending the Welcome. — The courtesy and enthusiasm with which Jenny Lind was received is typical of the welcome which the United States has continued to extend to foreign musicians. Upon the stages of our opera houses and our concert halls many foreign musicians have gained fame and fortune. On the other hand, many of those musicians have enriched our lives far beyond the estimate of dollars or fame. They have brought to America the old world's treasure of music.

201. Developing Our Gifts. — For many years Americans had the notion that only from Europe could

first-class musicians be had. Before a young American singer could win recognition at home, the approval of a European school and audience must be won. Even an honest American name had to be disguised by a foreign twist. Lillie Norton, one of our great singers, had to call herself Madame Lillian Nordica ! That we have happily outgrown such false and foolish ideas is proved by the increasing number of young American musicians appearing under their own names. What names can you cite to illustrate this point?

Edward MacDowell

When Edward MacDowell was a young man, there was no question but that he should study in foreign schools to perfect his musical gifts.

Edward MacDowell was the first eminent musician our country produced. At Peterborough, New Hampshire, Mrs. Edward MacDowell has honored her husband's memory and served the present needs of music by a notable work. Do you know what that work is?

Nowadays a young man or woman can obtain the best possible musical education in American schools. Suppose you are thinking of making music your profession. Do you know what are the outstanding schools of music in our country? There are, in addition to departments of music in universities and colleges, schools of music whose standards are as high as those of any foreign school. We do not forget that the quality of teaching

AUDITORIUM OF THE INSTITUTE OF MUSICAL ART, NEW YORK

Dr. Frank Damrosch, dean of the institute since its foundation in 1905, maintains the high standards of scholarly musicianship set by the older music schools of Europe.

and the high ideals in those schools are often due to the gifted men and women who have come from music centers abroad to make their homes in America.

Representative of many such men and women in the life of America is the gallant figure of Mr. Walter Damrosch. No man has more engaged the affectionate

Walter Damrosch

admiration of a music-loving public than has Mr. Damrosch. His is a unique position. He is an American citizen. He knows the American people from coast to coast. He has made sacrifices for America. He has given Americans the highest type of pleasure through the New York Symphony Society. He was one of the first great directors to remember the especial tastes of youth in his Young People's Concerts. Because he was fortunate enough to be the son of Dr. Leopold Damrosch, he brings America very close to the old world of Liszt and Wagner.

Dr. Leopold Damrosch came to America from Germany with his family to find a greater opportunity for the practice of his profession. His life in New York was one of immense labors. He worked unceasingly to establish the Oratorio and Symphony societies. At his death, his son Walter took up his father's work. He made of the Symphony Society a permanent orchestra. By his skill and his devotion to music, Walter Damrosch has enlarged the musical life of America as only a public-spirited artist can. He has faith in America. He has made the wish that he might live a hundred years longer to satisfy his eager curiosity as to our musical future. We join him in the wish, for we know that he would help to shape that future in a beautiful way.

Wide World Photos

THE SINGING TOWER, MOUNTAIN LAKE, FLORIDA

202. Importing an Old-World Custom. — Do you remember what a *carillon* is? If not, turn again to page 43. On the same day that the Associated Press carried the news of the arrival in America of the carillon for Mountain Lake, Florida, a great city newspaper wrote of the "Singing Towers of the World." Read the stories of the carillons carefully. When you have read them, ask yourself why this old-world custom is valuable to us.

THE "SINGING TOWERS" OF THE WORLD[1]

THE dedication of the 48-bell carillon at Louvain — one bell for each of the United States — that was celebrated on the Fourth of July, will focus even greater interest on the "singing towers" of the world, yearly growing more numerous with a widespread appreciation for the chromatic bells that make a city pause and listen. A gift from American engineering societies to commemorate their members who fell during the World War, the $80,000 carillon, including a clock beneath it, will peal out its melodies from the tower of the University of Louvain, which also has been replaced by American subscriptions.

The carillon is not a chime, as is the general conception. It does not ring or peal. It is actually a musical instrument consisting of a series of chromatic, fixed bells having from two to six octaves of notes. The pitch of each bell must be perfect, necessitating a craftsmanship among bell founders that has obliged this country to depend on England for its carillons, none ever having been produced here. The carillonneur plays with his hands and on foot pedals, much in the manner of the organist.

There are now about thirty carillons in America and there are soon to be dedications of others. There is one being raised at the Mayo Clinic, Rochester, Minn., and another in the Florida Bird Sanctuary of Edward W. Bok. The Masonic Cathedral of Indianapolis is to have one, as is the Trinity Church Social Centre in Springfield, Mass.

The following list of recitals has been compiled especially for those travelers who may care to learn in advance when they can hear the various programs; these are usually of an hour's duration, except before or following a church service, when the playing lasts for about twenty minutes:

New York, Park Avenue and 64th Street (Rockefeller Memorial), every Wednesday evening 7 o'clock; Sunday before and after morning service; Sunday evening 7; K. Lefevere, carillonneur.

Albany, N. Y., City Hall (community subscription), every Monday evening 8:30. F. E. Hailes, carillonneur; Mrs. J. A. Scott, associate carilloneuse.

Morristown, N. J., every Wednesday evening 8:30; Frederic Rocke, carillonneur.

Princeton, N. J., University, Cleveland Tower (Class of '92 Memorial), recitals locally announced.

Cohasset, Mass. (Bancroft Memorial), every Tuesday evening 8:30: Sunday afternoon 3; K. Lefevere, carillonneur.

Gloucester, Mass. (community subscription), every Wednesday evening 8; K. Lefevere, carillonneur.

Andover, Mass., Phillips Academy, every Sunday afternoon 3:30, except vacation; C. F. Pfatteicher, carillonneur.

Mercersburg, Pa., Academy (Swope Memorial), every Saturday and Sunday afternoon 4, except vacation: Anton Brees, carillonneur.

Philadelphia, 6019 Germantown Avenue (Shelmerdine Memorial), every Wednesday evening 7:30; Sunday 10:15 and 7:30; B. Mansert, carillonneur.

Chicago, St. Chrysostom's Church, 1414 Dearborn Parkway (Crane Memorial), recitals every Sunday afternoon 4; M. Simonds, carillonneur.

Mariemont, Ohio (Emery Memorial), recitals locally announced.

Norwood, Mass., City Hall (Walter F. Tilton gift), recitals locally announced.

Springfield, Mass., Trinity Church (Horace A. Moses gift), dedication Sept. 16; recitals locally announced.

Indianapolis, Masonic Cathedral (Arthur R. Baxter gift), recitals locally announced.

Rochester, Minn., Mayo Clinic, recitals locally announced.

Mountain Lake, Florida (Edward W. Bok gift), dedication December: recitals locally announced: A. Brees, carillonneur.

Plainfield, N. J., Detroit, Mich., Birmingham, Ala. and Cranbrook also have carillon recitals.

Carillons found in Canada are in the Parliament House, Ottawa, and at the University of Toronto.

It is in passing through the low countries that these towers, with what Hugo called their "starry music," are most frequently encountered. Scattered over Holland and Belgium are the finest-toned bells. Carillons are as much the life of these people as their flags. Folk-songs that floated down from the towers for centuries are regarded as having cul-

[1] From the New York *Times* of September 9, 1928.

tivated their invincible devotion for the native land and a general appreciation of music. There is even today the popular belief that the appeals from the carillons were fundamentally responsible for the stopping of the last German advance.

At Malines, in the cathedral of the late heroic Cardinal Mercier, the carillon's melody is heard in its finest estate. The carillonneur is J. Denyn, recognized as the master of this instrument. Students of all nationalities come to this musician, who has arranged and composed many selections that descend from his tower to inspire his neighbors and townsmen.

There are famous old carillons in France and others in fewer numbers over the British Isles. They are rapidly spreading over the United States.

ENGLISH BELLS FOR "SINGING TOWER"[1]

Philadelphia Philanthropist Gives Carillon Of Bells To America

JACKSONVILLE, FLA., Sept. 8. — (AP) — The largest carillon of bells ever cast arrived in Jacksonville today from England, the gift to America of Edward Bok, Philadelphia philanthropist.

The carillon will be placed in the Mountain Lake Singing Tower, at Mountain Lake, Fla., now under construction.

So delicate are the bells forming the carillon that it was necessary to set up a special rigging on the steamship Wildwood, which brought them from England.

The bells, 61 in number, weigh 123,164 pounds, the tenor bell alone weighing 11 tons, while the smallest weighs only 16 pounds.

The monetary value is said to exceed $100,000.

The great singing tower in which the carillon will be located, derives its name from early medieval times in the Netherlands, Belgium and Northern France, where centuries ago they stood as watch towers from which sentinels could see the flooding dykes or the coming of invaders. In such crises the blowing of a horn would warn the countryside. From these towers evolved the "singing towers" of later years.

The tower at Mountain Lake will be opened Feb. 1, 1929.

Every evening the carillon will be played at sunset, with special recitals to be given on special occasions and holidays.

The carilloneur will be the famous Anton Brees of Antwerp, Belgium, who has played on most of the great carillons of the world.

203. A World for an Audience. — By means of the invention of a great American scientist, Thomas Edison, our country has made an epochal contribution to music-makers and music-hearers.

A few years ago a gentleman in a small American city bought a standard phonograph. For the first time in his life he was able to satisfy his love for beautiful music. Soon after making his purchase, the gentleman made a business trip to a neighboring town. His business associate in the town invited him to dinner.

[1] From the Montgomery *Advertiser* of September 9, 1928.

After dinner the daughter of the family sang for the entertainment of the family and their guest. The gentleman, wishing to compliment the young lady, said, "You sing as well as Louise Homer."

"Thank you," she replied, much pleased. "Does Miss Homer live in S—?" naming the near-by city where the gentleman lived. Such a ludicrous mistake would hardly occur to-day even in the smallest towns remote from centers of music, for the phonograph has made us acquainted with music and with musicians as no other means could have done.

How the radio is adding to our musical measure we shall hear presently.

A Personality Day Program. — The highest enjoyment of music comes from beautiful *performance* of music. Mere technical skill does not make a beautiful performance. A great singer uses his brain, his heart, his imagination, as well as his vocal cords to interpret a song. The same is true of a pianist or a violinist or any other instrumentalist. The phonograph has made known to us many such artists.

Make a tour of discovery through your text for the musicians who have given you pleasure through their fine interpretations of music. Who are they? What nationalities do they represent? How have they achieved their rank as artists? Use your notebook for interesting clippings or pictures of notable musicians. Arrange a program of favorite performers.

204. The Balance-Wheel of Criticism. — Many years ago Schumann undertook to edit a journal on music. His friends protested that the work was a waste of his talents. They felt that Schumann should use his time for the creative work of musical composition. But Schumann had a wider vision of music than did his

friends. Schumann rightly believed that the force and insight of his writing would stimulate the creative gifts of his fellow musicians and advance the taste and appreciation of the public for music.

The balance-wheel of criticism is an active force in shaping the musical life of America. In music journals and in our great city newspapers men write helpfully about music, in whole-hearted support of music in American life. He who reads becomes a better informed, a more keenly appreciative participant in our musical life.

4. School Days and Music

205. How Music Came into Our Schools. — It is hardly a hundred years since the study of music came into our public schools. In the very home of the Puritans who had denied themselves the pleasure of music, Lowell Mason, an American musician, first persuaded school boards and school masters to allow the study of music in schools. Those first years of music study were largely experimental. Even as late as 1852 music books were what we should call quaint. On page 336 is the title page of an early music book. Its old-fashioned title and light-hearted opening song are a cordial invitation to sing!

Can you imagine what school life would be to-day if Lowell Mason's experiment had not been tried and found good?

206. Reasons for Music in Our Schools. — There are two good reasons for including the study of music in our schools. The first reason may apply to a small number of students; the second reason applies to every

student. The first reason is that some of you look forward to music as a profession. In school you want to lay the foundations of your profession. The second reason has been well stated as follows:

The fine arts are of value to us in making our lives happier and more worth while. Much of our time must be spent in earning our living, but each of us has a "margin" of time to enjoy beautiful

THE SINGING BIRD;
OR
Progressive Music Reader:
Designed to facilitate the introduction of Vocal Music in Schools and Academies.
By WILLIAM B. BRADBURY.
New-York.
PUBLISHED BY IVISON & PHINNEY, 48 & 50 WALKER-ST.
CHICAGO: S. C. GRIGGS & CO., 39 & 41 LAKE STREET.

THE TITLE PAGE OF AN OLD MUSIC BOOK

things. Trained eyes, trained ears, and sensitive minds enrich our lives by showing us the meaning of loveliness. We may not become artists ourselves through our study of the fine arts, but we can actually enter into possession of all that the world prizes in music and art because we have been helped to understand their beauty.[1]

207. Hearing American Music. — Through your school program you have the means of hearing the world's music. In your school there may be many

[1] From *Our Junior High Scool*, by Holbrook and McGregor, page 66.

students of foreign parentage. In becoming good Americans they need not forget the songs of their fathers' and mothers' homelands. But they and you too will want to know the music of America. Suppose you were asked to arrange an all-American program. Could you do it? If there are children of foreign parentage in your school, have your class arrange an exchange program.

EXCHANGE PROGRAM

The pupils of foreign parentage may give a group of folk songs of their mother countries in exchange for a program of music of the land of their adoption, arranged from the selections suggested in the Appendix. The music may include songs in the simplest folk-song manner, poetic music for singer and pianist, patriotic music, music of worship, and music for the orchestra, of both early and present-day American musicians.

Make yourself familiar with the music of the program by *title*, by *composer*, by *themes*. Score your recognitions.

One of the greatest tributes ever paid to America was that paid by Dvořák. For a time Dvořák lived in America. He served as director of the National Conservatory of Music in New York. His keen ear and sympathetic mind did not fail to discover the fund of folk music in America. When he went back to his home in Czechoslovakia (Bohemia), he wrote a symphony in memory of his impressions of America. He called his symphony *From the New World.*

What source of folk music did Dvořák use? How can you recognize it? Which movement of the symphony do you know and like best?

208. A Great Achievement. — When the Department of Superintendence of the National Education Association met in Dallas in 1927, the public schools

of the United States gave an unforgettable testimony as to the worth of music study in our schools. After months of planning and organizing and earnest practice, the National High School Orchestra met in Dallas and gave a program for the assembled educators of the United States. Just how that program showed the taste, the judgment, and the skill of teachers, directors, and students, is evident to you who have had your ears open to music. The program had a sound foundation.

THE PROGRAM

Moods in Music

Overture, "Midsummer Night's Dream" — Mendelssohn
Mood: Joyful
Symphony No. 3, "Eroica" (First Movement) — Beethoven
Mood: Heroic grandeur
Warum? (Why) — Schumann
Mood: Questioning
Minuetto (For Strings) — Bolzoni
Mood: Anticipation
Largo, from "Xerxes" — Handel
Mood: Religious exaltation
Symphony No. 6, "Pathétique" (Finale) — Tschaikowsky
Mood: Tragic despair

(No applause after this number)

Capriccio Espagnol (Spanish Caprice) — Rimsky-Korsakov
Alborada
Mood: Boisterous
Variations
Mood: Reflective
Alborada
(Same as above)
Scene and Gypsy Song
Mood: Fantastic
Fandango of the Asturians
Mood: Festive
Closing Hymn — Now the Day Is Over

It was built on *moods*. You know well that *feeling* is the foundation of music. How richly music expresses many moods is heard in the program. You will be interested in seeing how the program was chosen because you are familiar with much of the music.

Just how this music from the combined school orchestras of the United States stirred those who listened has been beautifully told by one who was present. So graphically is the scene recreated in the telling, that every boy and girl in high school will delight to read it.

I Heard America Singing [1]

By
Henry Turner Bailey
Director of
The Cleveland School of Art
Cleveland, Ohio

It was at Dallas. For five days the education of the children of our country had been discussed. On this last evening of the convention the auditorium was packed with school officials from every state in the Union.

When the curtain rose five thousand pairs of hands applauded, for the stage held eight hundred rosy-cheeked boys and girls dressed in pure white — the best singers in the Dallas elementary schools. For an hour they sang, never missing a word or a note, without a scrap of paper before their eyes. They saw only their leader — a little woman they loved. The last third of their program was the entire cantata of Rip Van Winkle rendered with a sweetness possible only to the unspoiled voices of children who sing because they love to sing.

When the curtain rose the second time the scene was changed. Against a background of old gold and copper-colored silk, made richer by a low central panel at the back of the stage, of clouded blue, appeared for the first time in the history of the National Education Association the National High School Orchestra. Two hundred

[1] By permission of Dr. Bailey.

and sixty-six boys and girls from thirty-nine states sat there with their handsome instruments: five instruments of percussion, six tubas, seven bassoons, eight oboes, ten clarionets, ten French horns, ten trombones, eleven trumpets of silver, twelve harps of gold, twelve flutes, nineteen basses, twenty-six cellos, thirty-two violas, and ninety-eight violins. The boys wore dark clothing; the girls light, spiced here and there with rainbow hues; and over everything fell the golden light from a hundred hidden lamps turning the sheet music to sheets of ivory, and flooding the stage with the glory of a sunrise.

When their leader appeared he was welcomed with happy faces, and a clapping of hands soon lost beneath the tumultuous applause of the big audience. When his baton was raised, every eye was upon it; when it fell, every tone was there on time.

The program had been arranged to recreate the moods of life. The playful mood, the mood of heroic grandeur, of questioning, of anticipation, of religious exaltation, of tragic despair; the boisterous mood, the fantastic, the reflective. Mendelssohn, Beethoven, Schumann, Bolzoni, Handel, Tschaikovsky and Rimsky-Korsakov were the masters from whose work the selections were taken.

The orchestra rendered the music with a precision, an enthusiasm, a vitality seldom achieved by professionals who play for money.

Oh, it was a delight to watch those young faces, faces having the features of every nation under heaven, but alight with the common joy of coöperative achievement.

They swayed the emotions of the audience like wind across a field of wheat. They held them for two hours, fascinated with beauty. From the first violinists at the front of the stage the musicians rose rank on rank to the twelve golden-harpers, high over all, like the saints in Orcagna's *Paradise* — that loveliest wall in the world, in Santa Maria Novella, Florence. And from that perfect harmony of color, a perfect harmony of tone poured over the audience its witchery of delight.

In that orchestra boys from Wisconsin sat next girls from Florida; girls from Texas next boys from California. The children from Maine and Utah, from Nebraska and Georgia, from Oregon and Massachusetts, all looked equally beautiful and played equally well. There were forty-six from Michigan, twenty-four from Pennsylvania, nineteen from Ohio, sixteen from Kansas, but no

human eye could have segregated them. They were all America's own, and all adorable.

These young musicians were selected from six hundred who were competent and anxious to come. Individual citizens, social clubs,

Orcagna's Paradise

and liberal schools had made it possible for them to travel to Dallas, and the homes of Dallas were opened for their entertainment.

No one who saw these young men and maidens and heard them play will ever forget it. It was like a vision of the world that is to

be — a glimpse of the company out of every nation and kindred and tribe, before the throne of God, whose anthem of praise is like the sound of the sea.

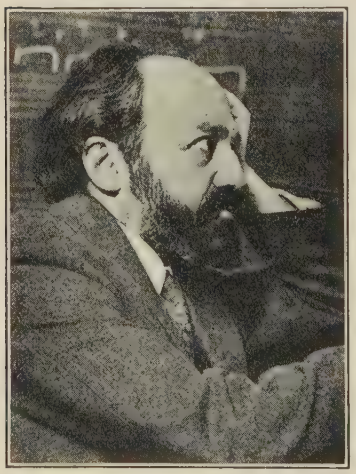
And then, led by this youthful orchestra, the audience sang "Now the day is over" and

"When the morning wakens
Then may I arise
Pure and fresh and sinless
In thy holy eyes."

And I heard the great true heart of my country singing as never before, and the harmony was as rich and deep as human brotherhood itself.

5. Listening to the Voice of America

209. To-day and To-morrow. — We have reached the time in our national life where we can look back on our past, consider the present, and feel a hope and pride in our future. We begin to understand the epic greatness of America. We know the tremendous sweep of our broad land. We try to understand the many racial groups growing into Americans; the years of conflict; the ambitions and ideals of our united country. We love the two voices of sea and mountains that sing of liberty. All these elements of our American life challenge our best efforts to put into music the soul of America. The complexity



Wide World Photos

Ernest Bloch

and the bigness of America have been difficult to express in music. Something of the difficulty is clearly expressed in the words of Stephen Vincent Benét in his poem of American life:

> "American muse, whose strong and diverse heart
> So many men have tried to understand
> But only made it smaller with their art
> Because you are as various as your land." [1]

But that the " strong and diverse heart " of America is beginning to be voiced in music is finely evident in such music as *America — An Epic Rhapsody* by Ernest Bloch. How well the balance-wheel of criticism may interpret and value music reveals itself in the following interpretation:

FIVE PREMIERES OF BLOCH'S "AMERICA" [2]

ERNEST BLOCH'S rhapsody, "America," which won the $3,000 prize contest sponsored by Musical America, will be performed for the first time simultaneously by five leading orchestras, including the New York Philharmonic-Symphony, and the Philadelphia, Boston, Chicago and San Francisco symphony orchestras. The dates of the performances are Dec. 20 and 21. The event, it is announced, was planned by the leaders of these organizations, Messrs. Damrosch, Stokowski, Koussevitzky, Stock and Hertz, all of whom are said to be enthusiastic over the composition.

The score of "America," an epic rhapsody in three parts for orchestra, by Ernest Bloch, has just been issued, and admirably printed by the C. C. Birchard Company. The title page bears the inscription from Whitman: "O America, because you build for mankind, I build for you." On another page is found the dedication:

"This symphony has been written in love for this country. In reverence to its past, in faith in its future, it is dedicated to the memory of Abraham Lincoln and Walt Whitman, whose vision upheld its inspiration."

The symphony embodies a conception indicated by the composer: "A Union, in common purpose and under willingly accepted guidance, of widely diversified races, ultimately to become one race, strong and great."

The composer explains that in composing the symphony, not only in its spirit but in its form, he has been inspired by this very ideal. "The anthem which concludes the work, as its apotheosis, symbolizes the Destiny, the Mission of America. The symphony is built entirely upon

[1] *John Brown's Body*, Stephen Vincent Benét.

[2] Excerpt from article in the New York *Times* of Sunday, November 11, 1928, by Olin Downes, critic.

it. From the first bars it appears, in root, dimly, slowly taking shape, rising, falling, developing and finally asserting itself victoriously in its complete and decisive form.

"It is the hope of the composer that this anthem will become known and beloved, that the audience will rise to sing it, becoming thus an active and enthusiastic part of the work and its message of faith and hope."

A large orchestra, including small flute, English horn, bass clarinet, contra-bassoon, celesta, two harps, organ and many percussion instruments, such as the small tambourine, bass drum, gong, triangle, wood box, Indian drum, glockenspiel, two anvils (one higher than the other, struck with a hammer); one steel plate (deep) struck with a heavy hammer, and one automobile horn (ad lib) are asked for this symphony.

It is in three movements. The first has the caption: "1620. The soil — the Indians — England — the Mayflower — the Landing of the Pilgrims." The second, "1861-1865 — Hours of Joy — Hours of Sorrow." There is here another Whitman quotation:

"I hear America singing, the varied carols I hear. . . . Each singing what belongs to him or her and to none else. Singing with open mouths their strong melodious songs."

The third movement is "1926. . . . The present . . . the future," and again from Whitman, "As he sees the furthest he has the most faith."

It will be seen that a whole synthesis of America's historical and spiritual development is indicated.

* * * * * * *

"The Soil" underlines the opening measures. There are heard Indian songs — festive songs, war songs, songs of death. An old English march is the passing reference to England, from which the Pilgrims were driven. Then, anticipating the anthem, is heard, mysteriously, from far away, "The call of America," and "the sea." Then "struggles and hardships," and an old sea chanty in the orchestra. There is presumably description of turmoil and storm, then the caption, "Loneliness," and accompanying a motive which sounds softly, like a distant march, in the depths of the orchestra, "building up a nation." . . . "The love of the soil comes into the hearts of the pilgrims." "Old Hundred" is heard: "In God We Trust." Under the closing measures, "faint hopes in the future."

An old Southern song opens the second movement. It is heard on the English horn. There are old reels, hornpipes and melodies of Stephen Foster, then sterner stuff, and a tragic end. "Captain, Oh, My Captain." Jazz, materialism, rush and nervous desperation are the keynotes of the beginning of the finale. There follow more idealistic and prophetic strains, and at last the anthem, proclaimed with all the power of the orchestra, "America! America!"

210. Your Share. — *Whatever the music of the future in our country is lies largely in your hands.* You will be the next generation of music-makers. Out of the past and the present you will shape the songs of your times. A courageous and inspiring thought to carry in your minds is

> The art, the science, and the lore
> Of all the ages long since dust,
> The wisdom of the world in store,
> Are mine, all mine in trust.

And mine the Future to bequeath
Unto the generations new;
I help to shape it with my breath,
Mine as I think or do.

Discussion Sentences

1. American music has many sources.
2. America is growing in musical independence.
3. Americans are a music-loving people.
4. America needs to make music as well as to listen to machine-made music.
5. We have music in abundance. We need to know how to choose that which is good.

Thought Questions

1. America spends an enormous amount of money on music. Does that fact alone make us a music-loving people?
2. Have you a phonograph or radio? What kind of records do you buy? What kind of music programs over the radio do you most enjoy?
3. Americans buy fine cars and fine clothes. Why do we buy so much cheap music?
4. What is your school and your city doing to encourage the growth of taste and judgment in music? Be definite in your answer.
5. How do critics help to form better taste and judgment in music?
6. Who are the critics most helpful in developing American music?
7. Examine the music selections given in your American program. What evidences do you find of poetic feeling, program music, or nationalism? In which selections are two or more of the above purposes found?

Special Activities

1. What is your opinion of jazz? A debate might help to clear your ideas. Base your arguments on opinions of men who speak with authority as well as upon your personal views. Here are two opinions which suggest the lines of argument:

Dr. Damrosch: "I wish that either some popular substitute could be found for the interminable jazz that is ravaging our country and Europe, or that a genius would come along who would pour into this very low form of art some real emotion which welling from the heart of man, might give life to what is at present but a nervous excitement."

Paul Whiteman: "Jazz is American music adapted to the expression of American moods. What we have to-day is the foundation. It may become more vociferous or it may become softened and milder. But so long as it expresses Americanism, it will be strong and vigorous. Vigor is the keynote of jazz."

2. How does your school use the radio for music education? What are the outstanding plans for the use of radio in music education?

3. The announcement below shows that our Canadian neighbors have undertaken a most interesting preservation of folk customs and music. What could we do in a similar way with our native material?

> Announcement is made that Edward Johnson, tenor of the Metropolitan Opera Company, has made a gift of $25,000 to the Board of Education of Guelph, Ontario, his native city, to be devoted to the development of musical talent among the school children.

How is the gift being used? Could the same thing be done in your school?

4. Look again at your program of the National High School Orchestra. You see that the second part of the program is *Spanish Caprice* by Rimski-Korsakov. Though the composer was a Russian who delighted to use the folklore and folk music of his own people in great music forms, he showed a real understanding of the Spanish in the moods of the *Caprice.* What characteristics of the Spanish are revealed in the *Caprice?* Are the rhythms rich or poor? What varieties of measure do you hear? In what sections of our country would the *Caprice* find most appreciative listeners?

5. What musical activity in your school do you most enjoy?

6. If you are interested in music as a vocation, what help toward that vocation are you getting in your school?

7. Every music class should have on the reading table copies of

current music journals and critical reviews of musical performances. Make it a habit to read such writings. A class committee and your teacher can be very helpful in such reading by going through new journals and newspapers and marking items of especial interest. Your music education will continue as long as you give yourself the opportunity to hear and appreciate music. Careful reading will aid your growth in music appreciation.

My Musical Measure

1. Follow the procedure of previous chapters.
2. Mark the *Score Card* prepared for the Exchange Program on page 337.
3. Record items selected in Special Activity 7.

CONCLUSION

JOURNEY'S END AND A BACKWARD GLANCE

. . . the sudden stirring of to-day
Grasps at my arm and leaves me eager-eyed:
Dreams of new poets, color, movement, song;
Forces of men, long rollers of the tide.[1]
— Esther Alida Phillips.

1. Looking Forward

211. Keeping in Mind. — Returned travelers love to recall pleasures experienced in journeys to distant lands. Thus scenes and people are kept fresh in the traveler's mind. In imagination you have made a journey among many people. You have been borne on the tide of music. You have listened to music as it has grown out of the lives of many people. As you recall the music you have heard, you remember afresh that every event of human experience has revealed itself through music.

You remember that in the beginning simple music upon simple instruments expressed dawning thoughts and feelings of people new upon the earth. Bards at the fireside struck music from the harp to brighten their recitals of heroic tales. Language and music marked the progress of civilization through Greece to Rome. The music of the trumpet sounded the power of Roman empire. The bell and organ praised the advent of Christianity into a world of strife.

[1] From *London*, Esther Alida Phillips in *The Survey*.

In the Middle Ages the song and lute of the troubadour and minstrel enlivened life in a castle. Songs encouraged the weary march of the crusaders. Songs lightened labor, and dances made holidays gay for the humble folk attached to feudal castles. From their music of the heart came the patterns that make music a beautifully designed art. Songs of cathedral choirs added to the beauty of worship. The faithful study of scholars discovered new ways for using the elements of musical art, melody, rhythm, harmony, and design, in written music.

When on your journey you came to the golden age of royal patrons, music became a rich art, " fit to meet the majesty of its demands." English ballads, Italian opera and oratorio, French ballets, and a royal chapel with four and twenty violins for the king's hours of worship were the delight of the courts of Europe. The violins of Cremona and the music of Handel and of J. S. Bach were the high tide in the life of people eager for music.

Then in imagination you shared the gracious manner of living achieved by people of wealth and noble birth in the eighteenth century. You heard the spirit of that life expressed in the polished sonatas and symphonies of Haydn and Mozart and in the classical operas of Gluck.

You saw the nineteenth century ushered in by the example of American courage, the French Revolution, the wars of Napoleon, the assertion of democracy. These new forces set free the hopes and national ideals of many people. A new race of poets and musicians inspired by the leadership of Beethoven filled the world with music: music that revealed through song,

legend, opera, and oratorio, and the voices of instruments singly and in the great symphony orchestra, the warm feelings of the human heart. Nationalism reached a climax in the music dramas of Richard Wagner, who revived through music the Teutonic legends of gods and men. The ideal of music as a revelation of feeling, a story in tone, or an expression of nationalism continues to be the threefold purpose of an art that grows out of peoples' feelings, fancies, and acts.

At home again from a long journey, you hear the voice of America vibrate with the inheritance of old-world music and the creation of new-world music. Our music of the past justifies our hopes for the future. We are a music-loving people. That love will serve to create music that will express the very best in American life.

This backward glance at the issues of life and music brings you to the end of a journey that has opened your ear to music. The end of your journey is the beginning of your new power to understand the meaning of all music you are yet to hear.

2. A Modern Bard

212. A Universal Instrument. — Many people have asked in wonder, "Where did music come from?" One answers that music came when men first imitated the sounds of nature. Another answers that music came when men needed to voice the emotions of joy and sadness that fill the human heart. In both answers is the truth. Emotion is the root of music. Nature teaches man how to make a perfect instrument to voice his feeling in music.

You have heard each advancing period of civilization

make music with new instruments. The harp, the lute, the harpsichord, the organ, the piano, the violin, the full orchestra, mark the advancing tide of music and life. As experience in living has lengthened, instruments have made richer music.

Listening to the Radio

Just as in the days when the world was young, people sat quietly and happily by to listen to the music of the bard, so to-day do countless people sit down to a universal instrument that re-creates the music of all times and people. The radio is the bard of modern times. The radio, like the bard of old, proves once more the dependence of people upon music for voicing the emotions of the heart.

213. A Re-Creating Instrument. — As a musical instrument the radio is as typical of our age as was

the harp typical of the Greeks, the lute of the Middle Ages, the harpsichord of the eighteenth century, and the piano and violin of the nineteenth century. Just as each of those instruments passed through the process of being perfected, so must the radio. No other instrument in so short a time reached the degree of perfection already attained by the radio.

The radio re-creates the music of the world. Through that re-creation the radio refreshes the minds of many people. It removes the barriers of distance. It brings to our ears music we might never hear. Over radio come all kinds of music: fine and cheap, good and poor. What we get from our great re-creating instrument depends upon our taste. Because through radio music is so lavish, we need all the more to know how to choose the best.

A beautiful example of choosing the best through radio is the series of music programs for boys and girls in school given by Dr. Walter Damrosch. Many years ago Dr. Damrosch began the custom of Young People's Concerts with his New York Symphony Society. Only a man with a fine vision of what music means to young people could have carried on those programs so happily. But to hear those symphony concerts, one had to go to Carnegie Hall in New York City. Of all the young people in America only a few were able to do that. Now, however, the programs so skillfully planned for the pleasure of young people by Dr. Damrosch and broadcast under his direction have brought music to the schools far and near. Pleasure in music and taste in music have reached a higher level in many people through the "Radio School Hour."

3. Cycle of People and Music

214. Music the Creator. — You have learned the great lessons of how people make music. *Just as music is made by people, so people are made by music.* For music creates in those who hear it a "clean heart" and renews within them a "right spirit."

215. Completing the Cycle. — People and music are a great cycle of creative pleasure. Music grows out of life. Music in turn helps life to grow happier and more noble.

A beloved American scholar, Dr. Henry van Dyke, when asked "why the world needs music," gave this happy answer:

> Good music seems to me the expression of the lofty soul, the trained intellect, and the disciplined emotions. When I hear beautiful music I am carried out of myself . . . into a region of beauty and sublimity which has a divine order. Music contributes so much to the higher joy of life, the higher understanding. We should remember the words of the poet Wordsworth:
>
> "Without pleasure we really do not know how to understand anything."
>
> Music is a wonderful opener of the heart. In music we do not want to be moved by mere physical sensations but by emotions regular and controlled by the deep laws of melody and harmony.

Summing up the story of *People and Music* are these fine lines by Dr. van Dyke:

> Great Nature had a million words,
> In tongues of trees and songs of birds,
> But none to breathe the heart of man,
> Till Music filled the pipes o' Pan.

APPENDIX

(In these lists, names and titles are spelled as in the record catalogues.)

MUSIC LIST I — Based on Victor Records

PART I

CHAPTER I

Chant of the Eagle Dance . . . . . Hopi Indian Chanters
Tikanto Shabbos (Thou Didst Institute the Sabbath) Cantor Hershman
Birchos Kohanim (Benediction)

CHAPTER II

Cleftopoula, Roumeliotica . . . . . Greek Mountaineer Songs
Hymn to Apollo . . . . . Palestrina Choir
I Have Lost My Eurydice — Gluck . . . . . Onegin

CHAPTER III

Rienzi Overture — Wagner . Philadelphia Symphony Orchestra
Silent Night — Gruber . . . . . Trinity Choir
Christmas Bells . . . . . Reitz
Ride of the Valkyries — Wagner . . . Philadelphia Symphony Orchestra
Hymn of Charlemagne, Lament for Charlemagne . . . . . Werrenrath

PART II

CHAPTER IV

Scots Wha' Hae' . . . . . Dadmun
Jeanne d'Arc-Adieu, forêts (Farewell to the Forests) — Tschaikowsky . . . . . Jeritza
William Tell Overture — Rossini . . . . Victor Orchestra
Duke of Marlborough, Crusaders' Hymn . . . . . Victor Male Chorus
Summertime — Minnesinger . . . . . Dadmun
Troubadour Songs . . . . . Dixon
Walter's Prize Song — Wagner . . Tudor Davies and Chorus

CHAPTER V

Italy:

Santa Lucia — Neapolitan Folk Song, Vieni sul mar . . . . . Schipa

Tarentella . . . . . Orchestrina Vittoria

France:

French Folk Songs . . . . . Eva Gautier

Gavotte . . . . . Reitz

Rondo (Amaryllis) . . . . . Victor Orchestra

Spain:

Farruca

Buleria — Spanish Gypsy Dance Songs . Nina de los Peines

England:

Barbara Allen, O No, John, John Peel . . . . . Dadmun

Sellinger's Round, Gathering Peascods . . . . . English Folk Dance Band

Scotland:

Scots Wha' Hae' . . . . . Dadmun

A Hundred Pipers and A' . . . . . Scotch Bagpipe

Wales:

All through the Night, The Dove . . . . . Rhys Morgan

Ireland:

Next Market Day, Ballynure Ballad . . . . . McCormack

Medley of Hornpipes, Medley of Jigs . . . . . Nolan's Dublin Orchestra

Scandinavia:

Norwegian Mountain March . . . . Victor Military Band

Germany:

How Can I Leave Thee, May's Gentle Zephyrs . . . . Northeastern Saengerbund

Broom Dance . . . . . Victor Orchestra

Austria:

Liesbesfreud, Liebesleid . . . . . Kreisler

Russia:
Siberian Prisoners' Song . . . . . Chaliapin
Volga Boatmen Song . . . . . Russian Symphonic Choir
Hungary:
Gypsy Csardas . . . . . Magyari Imre Gypsy Orchestra
Czechoslovakia:
Dance Song: O'er Tatra's Mountains Flashed the Lightning
Russian Symphonic Choir
Greece:
Greek Mountaineer Songs

CHAPTER VI

Sumer Is Icumen In (Cuckoo Song) . . . Victor Mixed Chorus
Gloria Patri — Palestrina . . . . . Antiphonal Choirs
A Mighty Fortress Is Our God — Luther . . . Trinity Choir

PART III

CHAPTER VII

Merchant of Venice — Casket Scene with Music
Sothern and Marlowe
Now Is the Month of May — Morley . . . . English Singers
Sing We at Pleasure — Weelkes . . . . . English Singers
Suite in D Major — Bach . . . . Victor Concert Orchestra
Eurydice — Cacinni . . . . . Crane
Dance of the Spirits (*Orfeo ed Euridice*) — Gluck
Philadelphia Symphony Orchestra

CHAPTER VIII

My Tears Shall Flow — Handel (*Rinaldo*)
Water Music — Handel
Largo — Handel (*Xerxes*) . . . . . Caruso
Sweet Bird — Handel

Messiah — Handel
The Trumpet Shall Sound
Why Do the Nations Rage } . . . . . Witherspoon
He Was Despised
He Shall Feed His Flock } . . . . . Louise Homer
Comfort Ye My People
Every Valley Shall Be Exalted } . . . . . Williams
I Know That My Redeemer Liveth . . . . . Marsh
Hallelujah Chorus . . . . . Trinity Choir

CHAPTER IX

Gavotte in E Major — Bach . . . . . Kreisler
Minuet — Bach . . . . . Kreisler
Air for G String (From Suite in D Major) — Bach . . Elman
My Heart Ever Faithful — Bach . . . . . Louise Homer

PART IV

CHAPTER XI

Liebesfreud / Liebesleid . . . . . Kreisler
Surprise Symphony — Haydn . . Boston Symphony Orchestra
Quartet in D Major — Haydn . . . Elman String Quartet
Overture to Figaro — Mozart . . Berlin State Opera Orchestra
Symphony in G Minor — Mozart Royal Symphony Orchestra
Rolling in Foaming Billows — Haydn . . . . . Radford
With Verdure Clad — Haydn
Austrian Hymn — Haydn . . . . . Kreisler

CHAPTER XII

The Marseillaise — De Lisle . . . . . Journet

PART V

CHAPTER XIII

Instruments of the Orchestra — Strings and Woodwinds
Instruments of the Orchestra — Brass and Percussion
Nos. 20522 and 20523
Symphony No. 3 — Beethoven . . . Coates and The Royal Albert Hall Orchestra

CHAPTER XIV

Flow Gently, Sweet Afton . . . . . Lambert Murphy
The Minstrel Boy . . . . . McCormack
The Erlking — Schubert . . . . . Schumann-Heink
The Lorelei — Silcher . . . . . Schumann-Heink
The Lorelei — Liszt . . . . . Louise Homer
Ave Maria — Schubert . . . . . Elman
The Two Grenadiers — Schumann . . . . . Journet
Freischütz Overture — Weber . . . San Francisco Symphony Orchestra

Agatha's Prayer — Weber . . . . . Jeritza
William Tell Overture — Rossini . . . . . Victor Orchestra
Faust — Gems from the Opera — Gounod . . Victor Opera Company
Sextette, Lucia — Donizetti 10012
Overture, Mignon — Thomas . . Chicago Symphony Orchestra
I Am Titania, Mignon — Thomas . . . . . Melius
If With All Your Hearts
Hear Ye Israel — Mendelssohn . . . . . Lucy Marsh

CHAPTER XV

To Spring — Grieg . . . . . Kreisler
Nocturne in E Flat Major, Nocturne in D Flat Major — Chopin . . . . . Elman
Caprice — Paganini . . . . . Heifetz
Unfinished Symphony in B Minor — Schubert
Philadelphia Symphony Orchestra
In a Clock Store — Orth, A Hunt in the Black Forest — Voelker — Victor Concert Orchestra
The Swan — Saint-Saëns . . . . . Casals
Peer Gynt Suite — Grieg
In the Hall of the Mountain King, Ase's Death, Morning — Victor Concert Orchestra
Solvejg's Cradle Song, Solvejg's Sunshine Song . . . . . Lucy Marsh
A Midsummer Night's Dream (Overture) — Mendelssohn
San Francisco Symphony Orchestra
Polonaise Militaire — Chopin . . . . . Paderewski
Mazurka — Chopin (In A Flat), Mazurka — Chopin (In F Sharp Minor) . . . . Paderewski
Hungarian Rhapsody No. 2 — Liszt . . . . . Paderewski
1812 Overture — Tschaikowsky . . . Royal Opera Orchestra
Lord Have Mercy — Lyvoski . . . Russian Symphonic Choir
Nutcracker Suite — Tschaikowsky . Philadelphia Symphony Orchestra
Hungarian Dances — Brahms San Francisco Symphony Orchestra
Till Eulenspiegel's Merry Pranks — Strauss
London Symphony Orchestra

Reflections on the Water — Debussy . . . . . Paderewski
Mother Goose Suite — Ravel . . Coates Symphony Orchestra
The Firebird — Stravinsky . . . . Philadelphia Orchestra
Pomp and Circumstance — Elgar Royal Albert Hall Orchestra
Finlandia — Sibelius . . . . . Royal Albert Hall Orchestra

CHAPTER XVI

Lohengrin — Wagner
Prelude, Act I . . . . . London Symphony Orchestra
Elsa's Dream . . . . . Jeritza
Lohengrin's Narrative . . . . . Fleta
Swan Song
Bridal Chorus
The Rhinegold — Wagner
Entrance of the Gods into Valhalla . . . Coates Symphony Orchestra
The Valkyries — Wagner
Ride of the Valkyries . . . . . Philadelphia Symphony Orchestra
Magic Fire Music . . . . . Coates Symphony Orchestra
Siegfried — Wagner
Siegfried Forges the Broken Sword, Forest Bird Warns Siegfried } Davis, Russel, Austral and Symphony Orchestra
The Twilight of the Gods — Wagner
Siegfried's Rhine Journey . . Coates Symphony Orchestra
Closing Scene . . . . . Philadelphia Orchestra
Anvil Chorus — Verdi . . . . . Victor Male Chorus
Triumphal or March, Aïda — Verdi
Farewell, O Earth, Aïda — Verdi . . . . Ponselle–Martinelli
Prelude, Hansel and Gretel — Humperdinck Coates Symphony Orchestra
Susie, Little Susie — Humperdinck, I Am the Sleep Fairy — Humperdinck, Witch's Dance — Humperdinck } . . Gluck and Homer
Song of the Viking Guest — Sadko–Rimsky-Korsakow
Song of the Shepherd Lehl, Snow Maiden — Rimsky-Korsakow

CHAPTER XVII

Chant of the Eagle Dance (See Chapter I)
From an Indian Lodge — MacDowell . . . Victor Orchestra

From the Land of the Sky Blue Water — Cadman . . Gluck
By the Weeping Waters — Lieurance . . . . . Watahwaso
Good News; Live a-Humble . } . . . Tuskegee Singers
Nobody Knows the Trouble I See } Tuskegee Singers
Stack of Barley }
Geese in the Bog } . . . . . Kimmel
Barbara Allen (See Chapter V)
Molly on the Shore — Grainger . . . . Flonzaley Quartet
To a Water Lily } — MacDowell Chicago Symphony Orchestra
To a Wild Rose }

MUSIC LIST II

Victor Records

PART II

Folk Music

CHAPTER V

Stornelli . . . ci belli — Bruno

Penillion Singing
Land of White Gloves . . . . . David Brazell

Emer's Farewell to Cucullain . . . . . Victor Orchestra

When I Was Seventeen
Norwegian Echo Song . . . . . Mabel Garrison

Swedish Cradle Song . . . . . Erva Giles

O Vermeland, Thou Lovely . . . . Victor String Quartet

Berne Highlands — Swiss Yodel
Song of the Mountain Rigi . . . . . Moser Brothers

Kolomeika (Ukrainian National Dance) Ukrainian Orchestra

Down by Mother Volga
The Nightingale . . . . . Nina Tarasova

Down the Petersky (Moscow Street Song)
Dubinushka (Laborers' Song) . . . . . Chaliapin

Polka and Obertass . . . . . Dukli Peasant Band (Polish)

My Homeland . . . . . Destinn-Gilly

Prayer of Thanksgiving — Dutch . . Associated Glee Clubs

Aubade — French . . . . . Kreisler

CHAPTER VI

Hodie Christus Natus Est — Palestrina Dayton Westminster Choir

This Day Christ Was Born — Byrd . . York Minster Choir

Gregorian Chants . . . . . Palestrina Choir

PART III

CHAPTER VII

Amaryllis (Rondo) (See Chapter V)
Giga — Corelli
Gavotte — Handel . . . . . Victor Orchestra
Sarabande — Bach . . . . . Rachmaninoff
Minuet — Bach . . . . . Kreisler

CHAPTER VIII

Concerto in G Minor — Handel (Organ) . Dr. Ley, Kingsway Hall Organ

CHAPTER IX

The Passion according to St. Matthew — Bach
We Bow Our Heads . . . . . Westminster Abbey Choir

PART IV

CHAPTER XI

Blue Danube Waltz — Strauss . . . Philadelphia Symphony Orchestra
Concerto in E Flat Major — Mozart . . . . . Thibaud
I Have Lost My Eurydice — Gluck . . . . . Onegin

CHAPTER XII

Poland — Poland Is Not Yet Dead in Slavery
Italy — Royal March; Garibaldi Hymn
Fascisti Hymn; Legend of the Piave
Hungary — Rákóczy March
Greece — Greek National Hymn
Holland — We Want to Keep Holland
Belgium — La Brabançonne
Norway — My Norway
Wales — Land of My Fathers

PART V

CHAPTER XIII

Turkish March — Beethoven . . . . . Rachmaninoff
Chorus of Dervishes — Beethoven . . . . . Heifetz
Minuet in G — Beethoven . . . . . Elman

Pastoral Symphony — Beethoven Boston Symphony Orchestra
Moonlight Sonata — Beethoven . . . . . Bauer
Gavotte in F Major — Beethoven . . . . . Bauer
The Glory of God in Nature — Beethoven . . Northeastern Saengerbund

CHAPTER XIV

The Harp That Once through Tara's Halls . . . McCormack
Who Is Sylvia — Schubert . . . . . Dadmun
Hark, Hark the Lark — Schubert . . . . . Murphy
Trio, William Tell — Rossini . . Martinelli, deLuca, Mordones
Dost Thou Know That Sweet Land, Mignon — Thomas Louise Homer
Inflammatus, Stabat Mater — Rossini Lucy Marsh and Chorus
Unfold Ye Portals, Redemption — Gounod . . Trinity Choir
Panis Angelicus — Franck . . . . . McCormack
Pièce Héroïque — Franck . . . . . Marcel Dupré

CHAPTER XV

Impromptu in A Flat — Schumann . . . . . Paderewski
Quartet in A Minor — Schumann
Trio No. 1 in B Flat — Schubert
La Campanelli — Liszt
Norwegian Bridal Procession — Grieg Victor Concert Orchestra
Marche Militaire — Schubert . . . San Francisco Orchestra
Ballade in G Minor — Chopin . . . . . Cortot
Slavonic Dance — Dvořák . . . . . Chicago Symphony
Songs My Mother Taught Me — Dvořák . . . . . Kreisler
Nell Gwyn Suite — Edward German . . . St. Louis Symphony Orchestra
Caprice Viennois . . . . . Kreisler
The Poet Speaks — Schumann
Scenes from Childhood:
The Knight of the Hobby-horse
Entreating Child
} — Schumann
To Spring — Grieg
Preludes Nos. 8 and 17 — Chopin
Berceuse, At the Cradle — Grieg

CHAPTER XVII

Festival Te Deum — Dudley Buck . . . . . Trinity Choir
The Year's at the Spring — Beach
The Home Road — Carpenter . . . . . Schumann-Heink
Robin Hood — DeKoven . . . Victor Light Opera Company
Rhapsody in Blue — Gershwin . . . Whiteman's Orchestra

Suggestions for an All-American Program

New World Symphony, Largo — Dvořák . Chicago Symphony Orchestra
Spanish Caprice — Rimsky-Korsakow San Francisco Orchestra
Brazilian National Hymn — Gottschalk (Grand Fantasie) Guimar Novaës
Le père le neige / Youp! youp! Sur la rivière } . . . . . Conrad Gauthier

Columbia and Brunswick Records

PART II

CHAPTER IV

William Tell Overture . . . . . Columbia Orchestra

CHAPTER V

Loch Lomond . . . . . Seagle, Columbia
Songs of the Fields / Village Pines } . . . . . Russian Art Choir, Columbia
Sellinger's Round / To-day's the First of May } . . . . . Columbia

PART III

CHAPTER VII

Drink to Me Only with Thine Eyes — Jonson . Oscar Seagle, Columbia
Mary of Argyle — Nelson / My Lovely Cecilia — Munro } Corinne Rider Kelsey, Columbia

CHAPTER VIII

Water Music Suite — Handel . . . Halle Orchestra, Columbia
Hallelujah Chorus — Handel . . Sheffield Chorus, Columbia

PART IV

CHAPTER XI

Blue Danube Waltz — Strauss . . . Maria Ivogun, Brunswick
Quartet in D Major — Haydn . Lener String Quartet, Columbia
Figaro Overture — Mozart . . . . Halle Orchestra, Columbia
Symphony in G Minor — Mozart . . . . New York Symphony Orchestra, Columbia

CHAPTER XII

The Marseillaise — De Lisle . . . . . Rothier, Columbia

PART V

CHAPTER XIII

Symphony No. 3 - Beethoven . . . . New Queen's Hall Orchestra, Columbia
Scotch Dances — Beethoven . . . . . Elly Ney, Brunswick

CHAPTER XIV

The Two Grenadiers — Schumann . . . Rothier, Columbia
Flow Gently, Sweet Afton . . . . . Maurel, Columbia
Ye Banks and Braes of Bonny Doon . Clara Butt, Columbia
'Tis the Last Rose of Summer . Maria Kurenko, Columbia
Mad Scene, Lucia — Donizetti . Florence Macbeth, Columbia
Sextette, Lucia — Donizetti . . . . . Columbia Chorus
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Country Gardens / Shepherd's Hey — Grainger
Turkey in the Straw — Guion . . . . . Grainger, Columbia
Fairy Pipers — Brewer . . . . . Clara Butt, Columbia
Banjo Song — Homer . . . . . Easton, Brunswick

Schools that are equipped with standard reproducing pianos should use this instrument in preference to other mechanical instruments for selections originally written for the piano, such as certain Chopin, Liszt, and Schumann numbers.

MUSIC SCORES SUGGESTED IN TEXT

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CHAPTER VII

Old English Melodies — Wilson. Boosey & Co.
In These Delightful Pleasant Groves — Purcell

CHAPTER IX

Short Fugues and Preludes — Bach. Vol. 15, G. Schirmer

PART IV

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Sonata No. 5 — Haydn. Vol. 329, G. Schirmer

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CHAPTER XIII

Sonata — Opus 14, No. 1 — Beethoven. Vol. 329, G. Schirmer

CHAPTER XV

Little Bird — Grieg. Vol. II, Grieg Album
Berceuse — Grieg } Vol. I, Grieg Album } G. Schirmer
Butterfly — Grieg }

PART VI

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America, Epic Rhapsody — Bloch. Birchard and Co.

SOURCES OF QUOTATIONS

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"Music was ordained to . . . man — Shakespeare

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In Mercer Street — Seumas O'Sullivan. B. J. Brimmer
Music . . . vibrates in the memory — Shelley
God gave us memory . . . roses in December — Barrie: Courage. Scribners

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A great while ago . . . — Shakespeare
When Jubal struck the chorded shell — Dryden
First I played . . . creation — Browning. Saul

CHAPTER II

The isles of Greece . . . peace — Byron
Music teaches you to abstain . . . — Plutarch
There's not the smallest orb . . . — Shakespeare
Seven wealthy towns. . . .
Shepherd of King Admetus — Lowell. Houghton Mifflin Co.
Unheard, unknown . . . — Pope: Ode on St. Cecilia's Day
All the Greek colonies are washed. . . . — Cicero

CHAPTER III

Hark the trumpets . . . — Shakespeare
A bell . . . jubilant message wide — Clinton Scollard: A Bell
The palaces . . . swoons
Mother . . . cast — Clinton Scollard: Italy in Arms.
When to her organ . . . earth for heaven — Dryden
Voice of man's heart — Le Gallienne: To a Bird at Dawn. Dodd, Mead & Co.
Tomb of Charlemagne — Bayard Taylor. Houghton Mifflin
I was now to see . . . Papinian — Stevenson: Chapter I of In the South Seas.

PART II

CHAPTER IV

What joy . . . men — Emily Selinger: Chromatics, High Tide. Richards, Houghton Mifflin

Portions of paragraphs 2, 3, 4, Chapter II, Book IV, Black Arrow — Stevenson. Scribners

When the tide of combat stands — Tennyson

Thou little . . . fleur-de-lis — Mackaye: Jeanne d'Arc. Macmillan

Lines from The Talisman, Chapter XXVI — Scott

CHAPTER V

They chant . . . aim — Burns

First two stanzas Ballad of the Fiddler — O'Sullivan. B. J Brimmer

Blazing fires and stout potations — Stevenson: Chapter IX Edinburg, Picturesque Notes. Scribners

Stanza from A Song of Sherwood — Noyes. Frederick Stokes

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In rainbow . . . gallant fight — Abbie Farwell Brown: Windows. Houghton Mifflin

The world's . . . years return — Shelley

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Music . . . demands — Schauffler: Music. Houghton Mifflin

Lines from Shakespeare

Lords and flunkies . . . comely names — Nancy Byrd Turner Going Up to London — Charles Scribner's Sons

The Violin — Schauffler. Houghton Mifflin

Stanza from In These Delightful Pleasant Groves — Purcell

CHAPTER VIII

And with a tide of song — silence broke — Stevenson: XVIII To Dr. Hake — Ballads and Other Poems, Vol. XVI. Scribners

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Ballads and Other Poems, Vol. XVI. Scribners

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A thing of beauty . . . nothingness — Keats
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The fire of the sun. — Stephen Phillips: Christ in Hades. Dodd, Mead & Co.

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Still the same . . . live true — Abbie Farwell Brown: Windows. Houghton Mifflin

CHAPTER XII

Open my ears . . . of the slums - Untermeyer: Prayer. Century Co.
From Cry of the Children — Mrs. Browning
Ballads — Macaulay's History of England

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The brother . . . message bring — Corinne R. Robinson: To Italy, Magic Carpet. Charles Scribner's Sons
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The race that Caesar . . . won stern Roman praise — Laurence Binyon: To the Belgians. Houghton Mifflin

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Text of Erlking, Lorelei, Hark, Hark! the Lark, Oh, Wert Thou etc., Two Grenadiers, Ode to Joy
Lines from William Tell — William Cullen Bryant. D. Appleton
Text of Thus Saith the God of Nations.

CHAPTER XV

The spirit . . . their souls — George Meredith: Pictures of the Rhine. Charles Scribner's Sons

To step . . . planets — Richard Burton: The Comfort of the Stars, Dumb in June. Lothrop, Lee and Shepard Co.

Under Thy robe of spotless snow — . . . Hail Norway, Śrî Ānanda Ārchārya. Macmillan Co.

Songs My Mother Taught Me — Dvořák. Translation by Isabella G. Parker. Ditson

Passage from Dark People — Ernest Poole. Macmillan

Many runes . . . whole creation — Kalevala translation by John Martin Crawford in introduction by Nathan Haskell Dole to Hiawatha

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Sings the long epic of the world — Le Gallienne: To a Bird at Dawn, Tide. Dodd, Mead & Co.

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Lines from Hiawatha

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I Heard America Singing — Henry Turner Bailey: Permission granted by Author

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